



THIS

WE SAY IT...WE SHOW IT **LIKE THIS** 

NOTHING EVER TOLD THEM

Ad. No. 1

LIFE

Ad. No. 2

Saturday Evening Post

Ad. No. 3

American

Ad. No. 4

Redbook

Ad. No. 5

Good Housekeeping

Ad. No. 6

Family Circle

Ad. No. 7

Esquire

Ad. No. 8

Liberty

Ad. No. 9

PICTURE

Ad. No. 28

Again!!
in
Family Circle

Ad. No. 29

Again!!
Good Housekeeping

Ad. No. 30

Again!!
PICTURE

Ad. No. 31

NOTHING EVER HELD YOU
LIKE ALFRED HITCHCOCK'S
ROPE



Ad. No.

Modern Screen

No. 56

Wieland

No. 62

MRS

Ad. No.

Motion Show

Ad. No. 66

ARGOSY

Ad. No. 69

Railroad

No. 73

High Western

Ad. No.

MOTION PICTURE

No. 76

Book

Ad. No. 77

Screen Guide

No. 82

Ad. No. 83

Ad.

No. 84

Ad. No.

Nothing ever held you like Alfred Hitchcock's

ROPE

STARRING
JAMES STEWART

James Stewart is the star.
Presented by Warner Bros.
in color by Technicolor
A Transatlantic Pictures
Production

er, he ere arn ght and the e for ds of chop "And milk be for ernoont just not Will you remem- quiet at moisture puddle for es, but ad- 's dress in- s, and the c began to be a lady kissed her he afternoon think about looked cool was no one in mind?" she but he only ragged an oats er overalls and irt off over her refreshing as she and Toby was hear the otl er nto a low whinny Whoa, Pancho." ater barrel slid up ange horse, and up his eyes, which all anger. They were ars as to make the es, almost without endly enough, how- and mustache were " she said promptly. ed expression, though corners. "I once knew y. "Is your father at y that her father had s, and the old man's ex- or a moment, as it had far. We have business, he e added, his voice placid nce who liked to bathe in children of her own long ren. But you should not g. If I had my cloak — a my back?" cloaks any more," Isabel abled over the side and felt id slippery feet. " he said over his shoulder, d mine. That was some time old," she said, wriggling into you find it dull here now? himself down from his horse or its head, and Isabel saw "I was

LIKE WARNER BROS.' NATION

Ad. No. 9 Ad. No. 10 Ad. No. 11 Ad. No. 12 Ad. No. 13 Ad. No. 14 Ad. No. 15 Ad. No. 16 Ad. No. 17 Ad. No. 18

Ad. No. 36 *Again!* in Cosmopolitan Ad. No. 37 True Magazine

THESE ADS! and THIS SCHEDULE!
105 National Magazines—Hitting 20
Over 3 Straight Months!!!

Ad. No. 53 Ad. No. 54 New Love Ad. No. 58 Silver screen Ad. No. 59 Rangeland Romances Ad. No. 63 Ad. No. 64 Front Page Detective Ad. No. 67 New Detective Ad. No. 71 Ad. No. 72 MOVIE STORY Ad. No. 78 Romance Screen Stories Ad. No. 79 Love Novels Ad. No. 80 Screenland Ad. No. 81 Love Short Stories



P

WITH **JOHN DALL FARLEY GRANGER SIR CEDRIC HARDWICKE CONSTANCE COLLIER JOAN CHANDLER**

Screen Play by Arthur Laurents • From the Play by Patrick Hamilton • Director of Photography, Joseph Valentine, A.S.C.

A TRANSATLANTIC PICTURES PRODUCTION

PRESENTED BY **WARNER BROS.**

She had lost. The weight of the tightly closed door clutched her skirt hem and pinned her against the train. Her purse clattered to the platform while she flattened her palms against the panes of the door and tried to push against it, but too much of the cloth was gripped and she couldn't turn, nor raise a knee to brace herself. To her horror the train began to move. It threw her off balance and she toppled helpless and frantic against the side of the throbbing car.

Somebody inside the car was tugging at the door. Fingers parted the rubber shields an inch or so, and the train moved on. Freed, she fell to the platform. The man from the Automat stood inside the moving train looking out through the panes of the door. After one glimpse of his face she knew that he hadn't been trying to free her—he had been trying to get out of the train so he could follow her!

She looked around and realized how far the train had carried her. Twelve feet away from where she fell the platform ended, and from there to the next station the walls of the tunnel hugged the sides of the train. For a few pounding seconds she watched the train at the point where it entered the tunnel, horrified by the narrowness of that opening. A crowd began to collect, and she could hear excited babble about the woman who had got caught in the train door.

More than anything else she wanted to get away. She had lost the man who was following her. For the first time she had a chance to be free of her police guard.

But when she stood, her knees were weak and she was trembling. She retrieved her purse, and as she walked along the platform toward the stairs, one person after another pointed her out, and the story of her escape kept pace with her. At the head of the stairs she stepped out onto the sidewalk and saw Mark Ferris talking to a policeman just a few feet from the door of the Automat, where she had left him. She wheeled and

pause, she knew, was enough to tell him that she saw him and recognized him. Now Frank was in grim jeopardy, for if she kept walking she would lead the police to him—and there was nowhere else for her to go. If she turned back now the man would certainly be suspicious and search the area she avoided. Gripping her courage, she walked straight ahead. This way she would pass Frank. But, she reasoned, if there was no picture of Frank and this man hadn't seen him, could he spot Frank if she gave no sign as she passed?

It was dangerous, she knew, for Frank might speak to her before he thought; or he might grin at her, or wave or call out to her. That was a chance she would have to take.

First, her face expressionless, she walked ahead. It was brightly lighted here, and pictures were gay against the buildings. She was so aware of the man behind her that walking freely was agony. This was a gantlet, and every step was danger because it brought her nearer to Frank.

She saw him, then, and he saw her almost at the same time.

As she walked straight toward him, she prayed silently. "Please," she begged. "Please, let him understand."

He was bewildered. He knew she had seen him; yet she stared at him and then beyond him with no sign of even knowing him. And then he saw the stiff, unnatural lines of her face.

She kept walking. Now she was so close they could speak without raising their voices, now she was so close that if they stretched out their arms their fingers would touch. And now she was past. There had been no flicker of recognition between them. The night breeze blew suddenly cold on her, but now she walked without effort. How quickly Frank had understood. She was proud of their teamwork. Now she was going home to think out some plan for losing, once and for all, the men who followed her. She found a cab at that corner, and directed the driver to Fifteenth Street. But

B

PRESENTED BY **WARNER BROS.**

Ad. No. 85 Ad. No. 86 Ad. No. 87 Ad. No. 88 Ad. No. 89 Ad. No. 90

REVIEWS of the NEW YORK ENGAGEMENT

"Ties you into knots!"

—Walter Winchell

"It's screen history!"

—Dorothy Kilgallen

"Never such terrific
suspense . . . leaves
you breathless!"

—J. Edgar Hoover

"Rates rounds of
applause!"

—Louis Sobol

"Hitchcock's brilliant use of the camera maintains unflagging suspense from the moment the chest is closed until its lid is lifted again!"

NEWSWEEK

"Suspense and terror enough in ROPE to satisfy the most exacting enthusiast . . . it is the work of a master!"

N. Y. HERALD TRIBUNE

"'Nothing ever held you like Alfred Hitchcock's ROPE', the ad reads. This time a movie ad does not exaggerate. ROPE is a brilliant cinematic . . . ice-cold smash! . . . Impossible to resist!"

N. Y. STAR

"A real thriller! One of the most intriguing murder plots ever projected on the screen! The first director to use color for a suspenseful story of murder and detection!"

N. Y. DAILY NEWS

"ROPE is good to the last gasp! Three cheers for Alfred Hitchcock! His ROPE is a crime hair-raiser Hollywood will long work to equal! Customers, here is one you must see!"

N. Y. DAILY MIRROR

"Hitchcock's ROPE hangs up bravos! The audience will be kept in 80 minutes of concentrated dither! Adult and intense excitement every moment of the way! ROPE is Hitchcock at his best!"

N. Y. WORLD-TELEGRAM

"Packed with excitement and enormous suspense!"

N. Y. JOURNAL-AMERICAN

"Brilliant direction, vivid characterizations, breathtaking moments!"

N. Y. SUN

(NOTE: Use these reviews for blowup display out front or for newspaper story!)

ROPE



NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S ROPE

2 COL. AD MAT 204

7 Weeks Before Opening

PRESENTING
THE
**ADVERTISING
CAMPAIGN**
FOR THE
**OPENING
ENGAGEMENT**

GLOBE THEATRE, N. Y.

Every Attendance Record Broken!

NOTHING EVER HELD YOU
LIKE ALFRED HITCHCOCK'S

ROPE



JAMES STEWART

IS THE STAR

TECHNICOLOR

FIRST AT BRANDT'S GLOBE AUGUST 26TH

2 COL. AD MAT 205

5 Weeks Before Opening

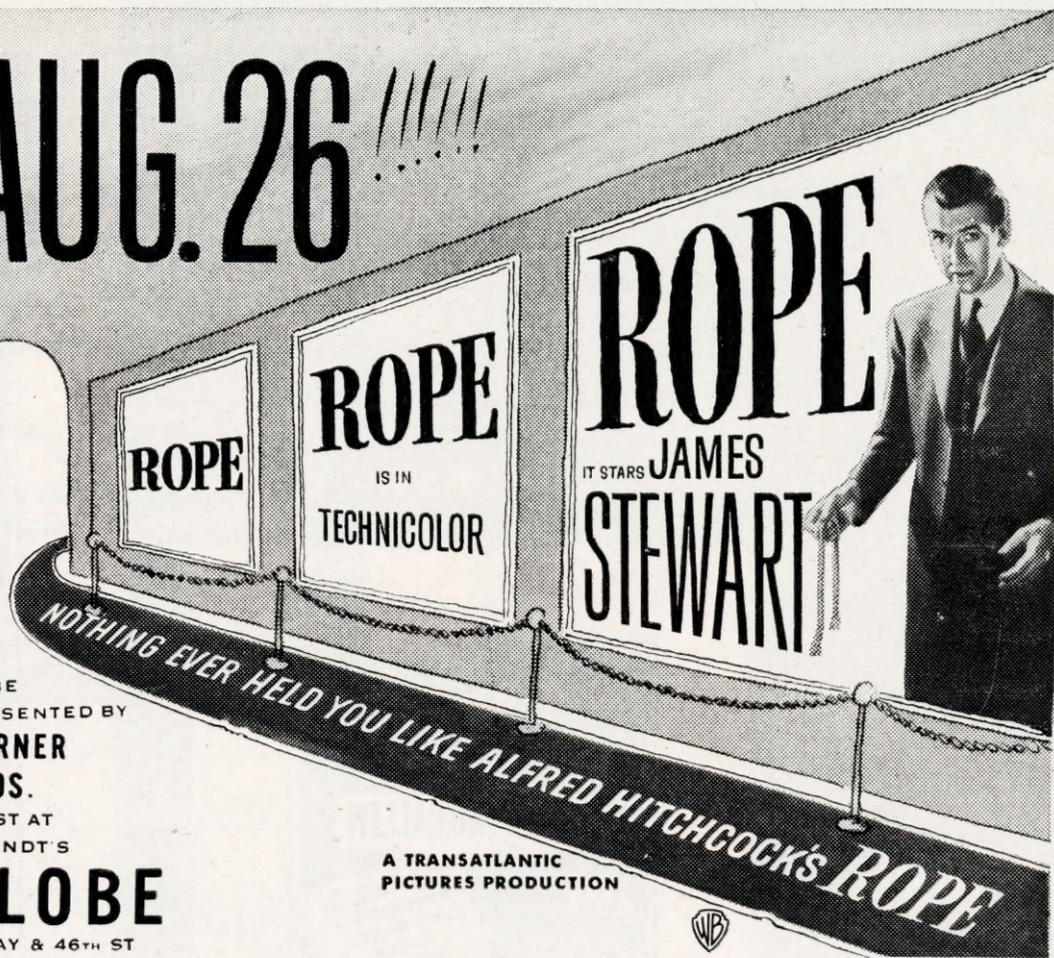
NOTHING EVER HELD YOU
LIKE ALFRED HITCHCOCK'S
ROPE



2 COL. AD MAT 203

6 Weeks Before Opening

AUG. 26 !!!!!



TO BE
PRESENTED BY
**WARNER
BROS.**
FIRST AT
BRANDT'S
GLOBE
8 WAY & 46TH ST

A TRANSATLANTIC
PICTURES PRODUCTION

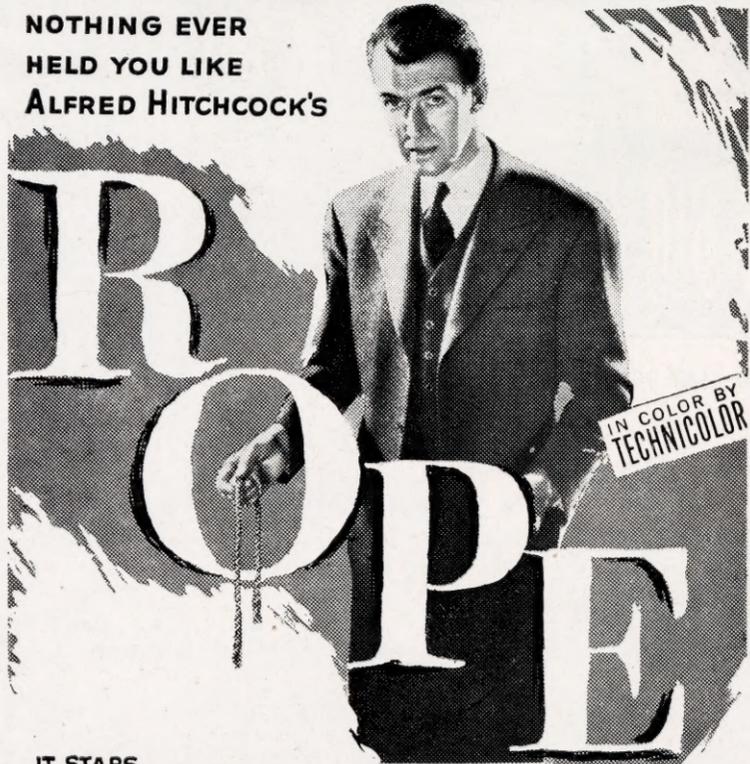


3 COL. AD MAT 301

Three Sundays Before Opening

AUG. 26 !!!!!

NOTHING EVER
HELD YOU LIKE
ALFRED HITCHCOCK'S



IT STARS
JAMES STEWART

TO BE PRESENTED BY
WARNER BROS.
FOR THE FIRST TIME AT

**BRANDT'S
GLOBE**
8 WAY AND 46TH ST.

WITH
JOHN DALL · FARLEY GRANGER
SIR CEDRIC HARDWICKE · CONSTANCE COLLIER
AND
JOAN CHANDLER

Screen Play by ARTHUR LAURENTS
From the Play by Patrick Hamilton
Director of Photography Joseph
Valentine, A.S.C.

A TRANSATLANTIC PICTURE

2 COL. AD MAT 208

Two Sundays Before Opening

NOTHING EVER HELD YOU
LIKE ALFRED HITCHCOCK'S
ROPE



JAMES STEWART
IS THE STAR

COMING TO BRANDT'S GLOBE IN AUGUST

ONE COL. AD MAT 102

3 Weeks Before Opening

AUG. 26

NOTHING EVER
HELD YOU LIKE
ALFRED HITCHCOCK'S

R

IT STARTS WITH A SHRIEK
IT ENDS WITH A SHOT!



13 INCHES OF ROPE BRING A
NEW TENSION TO THE SCREEN!

P

ALL ITS THRILLS IN COLOR BY
TECHNICOLOR

E

AND WHAT A PERFORMANCE BY

**JAMES
STEWART**

PRESENTED BY
WARNER BROS. 
A
TRANSATLANTIC
PICTURE

COMING TO BRANDT'S
GLOBE
8'WAY AND 46th ST.

ONE COL. AD MAT 107

One Week Before Opening

HOLD EVERYTHING FOR THE
**OPENING
THURSDAY**



NOTHING EVER
HELD YOU LIKE
ALFRED HITCHCOCK'S

**R
O
P
E**

COLOR BY
TECHNICOLOR



IT STARS

**JAMES
STEWART**

WITH
JOHN DALL · FARLEY GRANGER
SIR CEDRIC HARDWICKE · CONSTANCE COLLIER
AND JOAN CHANDLER Screen Play by ARTHUR LAURENTS
From the Play by Patrick
Hamilton · Director of Photography,
Joseph Valentine, A.S.C.

PRESENTED BY
WARNER BROS. 
A
TRANSATLANTIC
PICTURE

COMING TO BRANDT'S
GLOBE
8'WAY AND 46th ST.

ONE COL. AD MAT 106

Sunday Before Opening

NOTHING EVER
 'TIED YOU INTO KNOTS'
WALTER WINCHELL
 and
 'CEMENTED YOU TO YOUR SEAT'
DOROTHY KILGALLEN
 Famous Columnist
 and
 'LEFT YOU BREATHLESS'
J. EDGAR HOOVER
 F. B. I. Chief
 LIKE ALFRED
 HITCHCOCK'S
ROPE
 IN COLOR BY
TECHNICOLOR

IT STARS
JAMES STEWART

WITH
 JOHN DALL · FARLEY GRANGER · SIR CEDRIC HARDWICKE
 AND
 CONSTANCE COLLIER · JOAN CHANDLER
Screen Play by ARTHUR LAURENTS - From
 the Play by Patrick Hamilton - Director
 of Photography, Joseph Valentine, A. S. C.

A TRANSATLANTIC PICTURE

COMING FROM **WARNER BROS.**

THURSDAY 9 A.M. **BRANDT'S GLOBE**
B'WAY AND 46th ST

2 COL. AD MAT 210

Three Days Before Opening

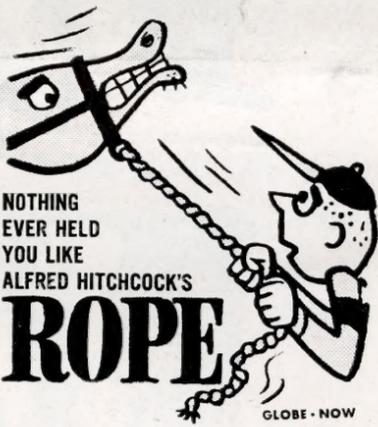
NOTHING EVER
 HELD YOU LIKE
 ALFRED HITCHCOCK'S
ROPE!!



GLOBE-NOW

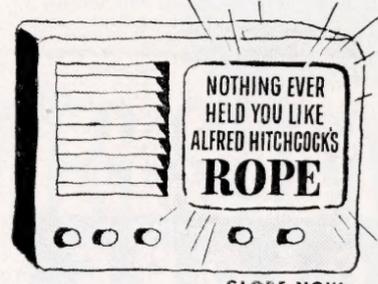
*This Ad ran Opening Day
 on the Sports Page*

NOTHING
 EVER HELD
 YOU LIKE
 ALFRED HITCHCOCK'S
ROPE



GLOBE-NOW

*This Ad ran Opening Day
 on the Sports Page*



GLOBE NOW

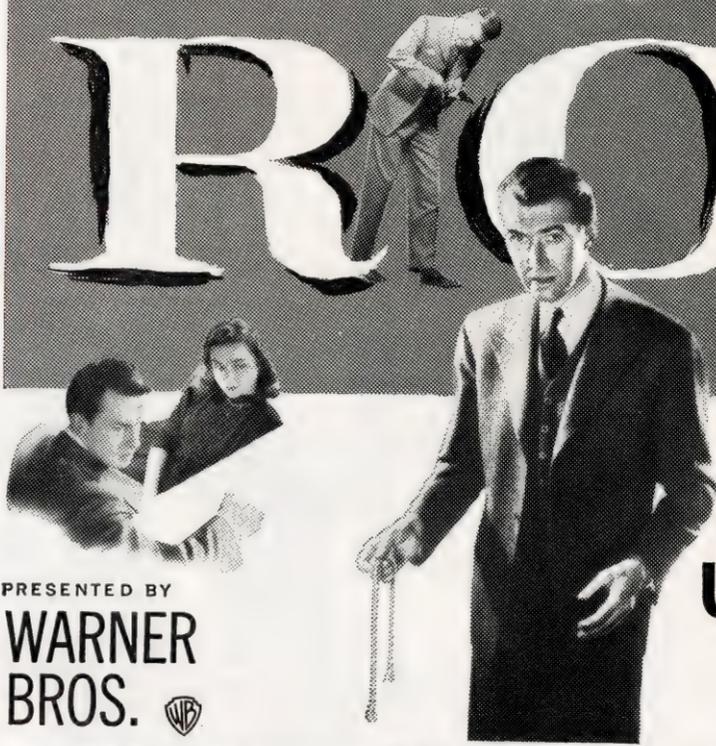
*This Ad ran Opening Day
 on the Radio-Television Page*

The TEASER ADS shown on the next few pages were used opening day. Available on one mat - Ad Mat 303.

NOTHING EVER HELD YOU
LIKE ALFRED HITCHCOCK'S

ROPE

IN COLOR BY
TECHNICOLOR



PRESENTED BY
**WARNER
BROS.** 

THE STAR IS
JAMES STEWART

WITH JOHN FARLEY SIR CEDRIC AND JOAN
DALL GRANGER HARDWICKE CHANDLER
CONSTANCE COLLIER

SCREEN PLAY BY ARTHUR LAURENTS • FROM THE PLAY BY PATRICK HAMILTON
DIRECTOR OF PHOTOGRAPHY JOSEPH VALENTINE, A.S.C.

TOMORROW-GLOBE
BRANDT'S
8'WAY & 46th ST.

A TRANSATLANTIC PICTURE

4 COL. AD MAT 40'

Two Days Before Opening

Personal: Nothing ever held YOU like Alfred Hitchcock's Rope. **GLOBE • NOW**

This Ad ran Opening Day in Classified Section

NOTE:

Nothing ever held you like Alfred Hitchcock's Rope. **GLOBE • NOW**

This Ad ran Opening Day in the News Section

ALFRED HITCHCOCK'S ROPE NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S ROPE
LIKE ALFRED HITCHCOCK'S ROPE NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S ROPE
ALFRED HITCHCOCK'S ROPE NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S ROPE
LIKE ALFRED HITCHCOCK'S ROPE NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S ROPE

TODAY 9 A.M. • GLOBE
BRANDT'S
B'WAY AND 46th ST.



IT STARTS WITH A SHRIEK
IT ENDS WITH A SHOT



NOTHING EVER HELD
YOU LIKE ALFRED
HITCHCOCK'S

ROPE

NEVER SUCH A STORY OF FALSE LOVE!
THRILLINGLY TOLD IN COLOR BY
TECHNICOLOR

IT STARS

JAMES STEWART

WITH JOHN DALL FARLEY GRANGER SIR CEDRIC HARDWICKE CONSTANCE COLLIER AND JOAN CHANDLER
Screen Play by ARTHUR LAURENTS • From the Play by PATRICK HAMILTON • Director of Photography JOSEPH VALENTINE, A.S.C.
A **TRANSATLANTIC** PICTURE PRESENTED BY **WARNER BROS.**

4 COL. AD MAT 402

Day Before Opening

ALFRED HITCHCOCK'S ROPE NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S ROPE
LIKE ALFRED HITCHCOCK'S ROPE NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S ROPE
ALFRED HITCHCOCK'S ROPE NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S ROPE
LIKE ALFRED HITCHCOCK'S ROPE NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S ROPE
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NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S ROPE NOTHING EVER HELD YOU LIKE

IT BEGINS WITH A SHRIEK
IT ENDS WITH
A SHOT!

FROM
BEGINNING
TO END

**NOTHING EVER
HELD YOU LIKE
ALFRED HITCHCOCK'S**



ROPE

IN COLOR BY **TECHNICOLOR**

WITH **JOHN DALL FARLEY GRANGER SIR CEDRIC HARDWICKE CONSTANCE COLLIER** AND **JOAN CHANDLER**

Screen Play by ARTHUR LAURENTS • From the Play by Patrick Hamilton • Director of Photography Joseph Valentine, A. S. C.

A **TRANSATLANTIC** PICTURE PRESENTED BY **WARNER BROS.** 

TOMORROW AT 8:30 AM BRANDT'S COOL **GLOBE** B WAY & 46th ST.

5 COL. AD MAT 501

Opening-Day Ad

NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S ROPE NOTHING EVER HELD YOU
NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S ROPE NOTHING EVER HELD YOU LIKE
NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S ROPE NOTHING EVER HELD YOU
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NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S ROPE NOTHING EVER HELD YOU LIKE
NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S ROPE NOTHING EVER HELD YOU LIKE

NOW!
 BRANDT'S
GLOBE
 B'way & 46th

NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S

ROPE
IN COLOR BY
 TECHNICOLOR

IT STARS
JAMES STEWART

WITH
 JOHN DALL-FARLEY GRANGER SIR CEDRIC HARDWICKE CONSTANCE COLLIER AND JOAN CHANDLER

PRESENTED BY **WARNER BROS.** A TRANSATLANTIC PICTURE

Screen Play by ARTHUR LAURENTS - From the Play by Patrick Hamilton - Director of Photography Joseph Valentine, A.S.C.

2 COL. AD MAT 215

Current Ad

NOW!
 ALFRED HITCHCOCK'S
ROPE
IN COLOR BY
 TECHNICOLOR

IT STARS
JAMES STEWART

JOHN DALL-FARLEY GRANGER
 SIR CEDRIC HARDWICKE
 CONSTANCE COLLIER
 AND
 JOAN CHANDLER

PRESENTED BY
WARNER BROS.
 TRANSATLANTIC
 PICTURE

**BRANDT'S
 GLOBE**
 B'way & 46th

SCREEN PLAY BY ARTHUR LAURENTS FROM THE PLAY BY PATRICK HAMILTON-DIRECTOR OF PHOTOGRAPHY JOSEPH VALENTINE, A.S.C.

2 COL. AD MAT 214

Current Ad

NOTHING EVER HELD YOU
 LIKE ALFRED HITCHCOCK'S
ROPE
IN COLOR BY
 TECHNICOLOR

IT STARS
JAMES STEWART

JOHN DALL-FARLEY GRANGER
 SIR CEDRIC HARDWICKE CONSTANCE COLLIER
 AND
 JOAN CHANDLER

TRANSATLANTIC
 PICTURE

PRESENTED BY **WARNER BROS.**

**BRANDT'S COOL
 GLOBE**
 B'WAY & 46th

OPENS 9 AM - LAST SHOWING 1:40 AM

2 COL. AD MAT 213

Current Ad

FALSE-LOVE FEVER! FEAR! ALL ITS THRILLS IN COLOR BY **TECHNICOLOR!**

"Hitchcock at his big-time best! Ties you into knots!"

WALTER WINCHELL

FROM THE FIRST SCREAM TO THE LAST SHOT...

NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S

ROPE

"A hair-raiser from beginning to end"
REDBOOK MAG.

"It leaves you breathless! Terrific suspense! Never anything like it!"

J. EDGAR HOOVER
F. B. I. CHIEF

"Nerve-racking from the opening scene until the end. Anyone who doesn't hurry to see ROPE is cheating himself out of screen history!"

DOROTHY KILGALLEN
FAMED COLUMNIST

STARRING
JAMES STEWART

PRESENTED BY
WARNER BROS.



WITH JOHN FARLEY AND JOAN
DALL · GRANGER · HARDWICKE · COLLIER · CHANDLER

SCREEN PLAY BY ARTHUR LAURENTS FROM THE PLAY BY PATRICK HAMILTON · DIRECTOR OF PHOTOGRAPHY JOSEPH VALENTINE, A.S.C.

A **TRANSATLANTIC** PICTURE

Advertising

IN ONE MAN'S HANDS... **ROPE IS A DEADLY WEAPON...**

IN ONE MAN'S ARMS...
LOVE IS A SHAMEFUL THING!

NOTHING EVER HELD YOU LIKE
ALFRED HITCHCOCK'S

ROPE

STARRING **JAMES STEWART** PRESENTED BY **WARNER BROS.**

WITH **JOHN DALL FARLEY GRANGER SIR CEDRIC HARDWICKE** AND **CONSTANCE COLLIER JOAN CHANDLER**

SCREEN PLAY BY ARTHUR LAURENTS FROM THE PLAY BY PATRICK HAMILTON
DIRECTOR OF PHOTOGRAPHY JOSEPH VALENTINE, A.S.C.

A TRANSATLANTIC PICTURE

IN COLOR BY **TECHNICOLOR**

3 COL. AD MAT 302

NOTHING EVER HELD YOU LIKE
ALFRED HITCHCOCK'S

ROPE **JAMES STEWART**

TECHNICOLOR PRESENTED BY **WARNER BROS.**

JOHN DALL-FARLEY GRANGER SIR CEDRIC HARDWICKE-CONSTANCE COLLIER JOAN CHANDLER

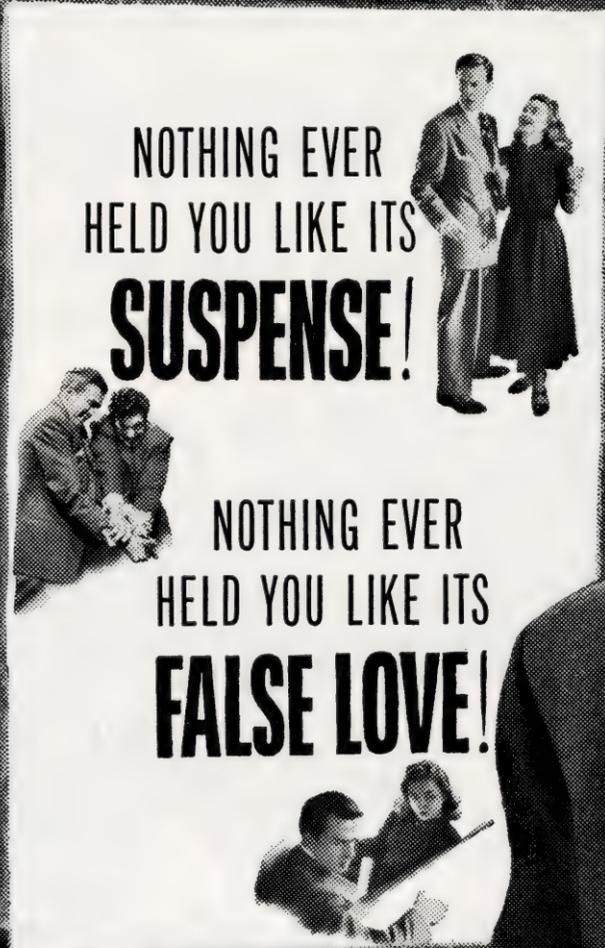
SCREEN PLAY BY ARTHUR LAURENTS FROM THE PLAY BY PATRICK HAMILTON
DIRECTOR OF PHOTOGRAPHY JOSEPH VALENTINE, A.S.C.

A TRANSATLANTIC PICTURE

2 COL. AD MAT 201

WALTER WINCHELL says:
"It ties you into knots!
Hitchcock at his all-time best!"

J. EDGAR HOOVER (Chief of F.B.I.) says:
"Never saw anything like its terrific
suspense! It leaves you breathless!"



FROM
BEGINNING
TO END

NOTHING EVER HELD YOU
LIKE ALFRED HITCHCOCK'S

ROPE

IN COLOR BY
TECHNICOLOR
PRESENTED BY
WARNER BROS.

STARRING

JAMES STEWART

WITH JOHN FARLEY AND JOAN
DALL · GRANGER · SIR CEDRIC HARDWICKE · CONSTANCE COLLIER · CHANDLER

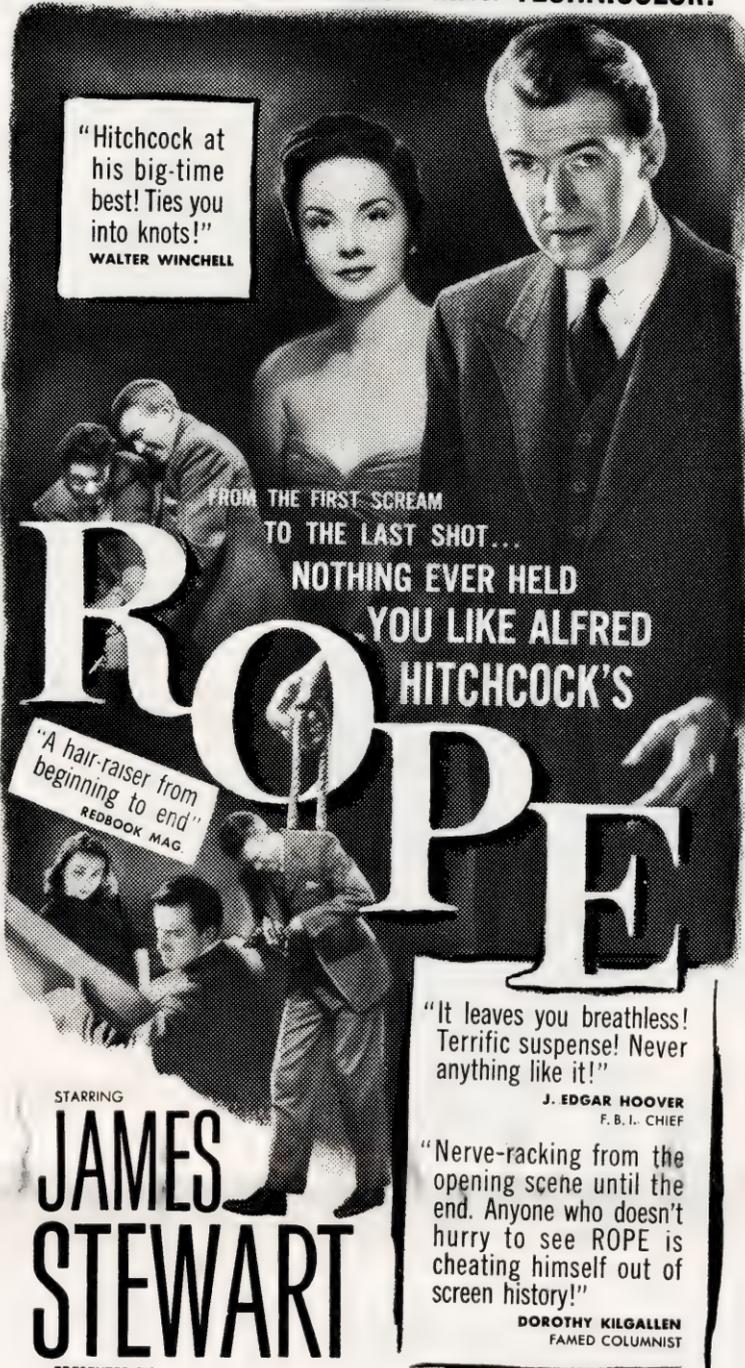


Screen Play by Arthur Laurents
From the Play by Patrick Hamilton
Director of Photography
Joseph Valentine, A.S.C.

A **TRANSATLANTIC** PICTURE

FALSE-LOVE FEVER! FEAR! ALL ITS THRILLS IN COLOR BY **TECHNICOLOR!**

"Hitchcock at his big-time best! Ties you into knots!"
WALTER WINCHELL



FROM THE FIRST SCREAM TO THE LAST SHOT...

NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S

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"A hair-raiser from beginning to end"
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STARRING
JAMES STEWART

PRESENTED BY
WARNER BROS.

WITH JOHN DALL FARLEY GRANGER SIR CEDRIC HARDWICKE CONSTANCE COLLIER AND JOAN CHANDLER
SCREEN PLAY BY ARTHUR LAURENTS FROM THE PLAY BY PATRICK HAMILTON DIRECTOR OF PHOTOGRAPHY JOSEPH VALENTINE, A.S.C. A **TRANSATLANTIC** PICTURE

2 COL. AD MAT 209

NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S

ROPE

IN COLOR BY **TECHNICOLOR**

STARRING **JAMES STEWART**

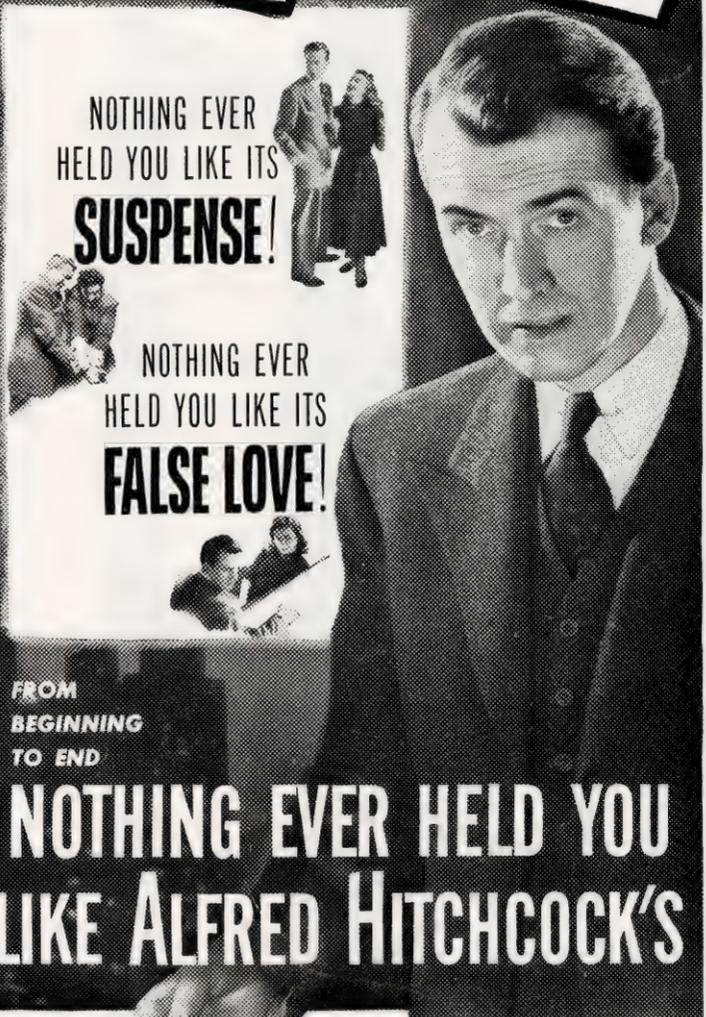
PRESENTED BY **WARNER BROS.**

WITH JOHN DALL FARLEY GRANGER SIR CEDRIC HARDWICKE CONSTANCE COLLIER AND JOAN CHANDLER
SCREEN PLAY BY ARTHUR LAURENTS FROM THE PLAY BY PATRICK HAMILTON DIRECTOR OF PHOTOGRAPHY JOSEPH VALENTINE, A.S.C. A **TRANSATLANTIC** PICTURE

2 COL. AD MAT 202

WALTER WINCHELL says:
"It ties you into knots!
Hitchcock at his all-time best!"

J. EDGAR HOOVER (Chief of F.B.I.) says:
"Never saw anything like its terrific
suspense! It leaves you breathless!"



NOTHING EVER
HELD YOU LIKE ITS
SUSPENSE!

NOTHING EVER
HELD YOU LIKE ITS
FALSE LOVE!

FROM
BEGINNING
TO END

**NOTHING EVER HELD YOU
LIKE ALFRED HITCHCOCK'S**

ROPE

IN COLOR BY
TECHNICOLOR
PRESENTED BY
WARNER BROS.

STARRING
JAMES STEWART

WITH JOHN FARLEY SIR CEDRIC CONSTANCE AND JOAN
DALL · GRANGER · HARDWICKE · COLLIER · CHANDLER



Screen Play by Arthur Laurents
From the Play by Patrick Hamilton
Director of Photography
Joseph Valentine, A.S.C.

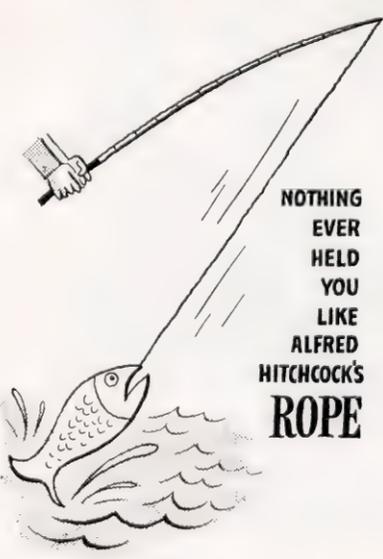
A **TRANSATLANTIC** PICTURE

2 COL. AD MAT 211

SPECIAL NOTE

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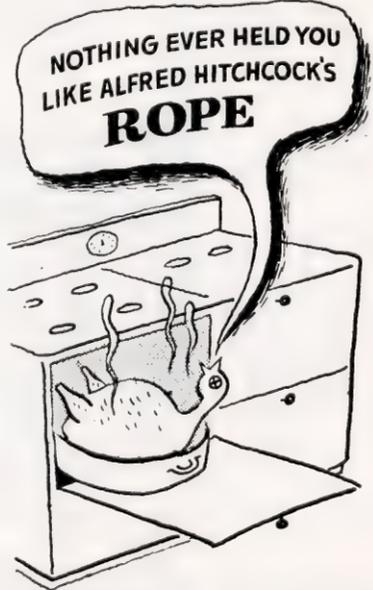
**SPECIAL AD FOR
FIELD AND STREAM PAGE**



NOTHING
EVER
HELD
YOU
LIKE
ALFRED
HITCHCOCK'S
ROPE

AVAILABLE WITH OTHER TEASERS
ON MAT 303

**SPECIAL AD FOR
COOKING PAGE**



NOTHING EVER HELD YOU
LIKE ALFRED HITCHCOCK'S
ROPE

AVAILABLE WITH OTHER TEASERS
ON MAT 303

Collect

NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S

ROPE

IN COLOR BY **TECHNICOLOR**

PRESENTED BY **WARNER BROS.**

STARRING **JAMES STEWART**

WITH JOHN DALL · FARLEY GRANGER · SIR CEDRIC HARDWICKE · CONSTANCE COLLIER · AND JOAN CHANDLER

Screen Play by Arthur Laurents From the Play by Patrick Hamilton
Director of Photography Joseph Valentine, A.S.C.

A **TRANSATLANTIC** PICTURE

2 COL. AD MAT 207

BOTH ADS ARE ON ONE MAT

MAT 101

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ROPE

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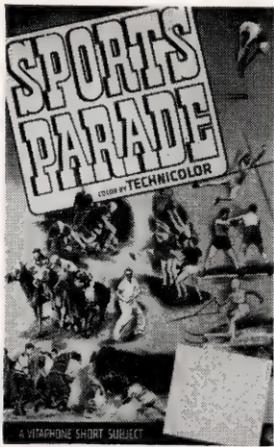
Latest Vitaphone Shorts

"FOOTBALL MAGIC" . . . Unforgettable football moments, as top college, professional and high school teams vie for top honors on the training fields as well as the crowd-packed stadiums.

5101 . . . Featurette — 20 min.

"SPORTS DOWN UNDER" . . . It's the sport that counts in this Technicolor tour of Australia with motorcycle racing, golf, tennis, horse racing and the exciting Surf Carnival, featuring sturdy life saving teams riding giant ocean breakers.

4512 . . . Technicolor Sports Parade — 10 min.



Vitaphone One-Sheet At National Screen

"THE PEST THAT CAME TO DINNER" . . . Porky Pig joins forces with a busy little termite to revenge the destruction of his house. They invade the incompetent exterminator's office.

4708 . . . Technicolor Cartoon — 7 min.

"MYSTERIOUS CEYLON" . . . A camera tour of mystic, fascinating Ceylon, island eden of the Indian Ocean, where the exotic lure of the Orient is forever calling.

5801 . . . Technicolor Adventure Special — 10 min.

"THE MAN FROM NEW ORLEANS" . . . The true story of William Spratling, who was successful in reviving an ancient folk-art in the picturesque village of Taxco, Mexico, is dramatized in this two-reeler.

4007 . . . Technicolor Special — 19 min.

IN ONE MAN'S HANDS... **ROPE IS A DEADLY WEAPON...**

IN ONE MAN'S ARMS...
LOVE IS A SHAMEFUL THING!

NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S

ROPE

IN COLOR BY **TECHNICOLOR**

STARRING **JAMES STEWART**

PRESENTED BY **WARNER BROS.**

WITH JOHN DALL · FARLEY GRANGER · SIR CEDRIC HARDWICKE · CONSTANCE COLLIER · AND JOAN CHANDLER

SCREEN PLAY BY ARTHUR LAURENTS FROM THE PLAY BY PATRICK HAMILTON
DIRECTOR OF PHOTOGRAPHY JOSEPH VALENTINE, A.S.C.

A **TRANSATLANTIC** PICTURE

2 COL. AD MAT 206



ROPE, Alfred Hitchcock's long-heralded film, which Warner Bros. are releasing, opens Friday at the Strand with James Stewart starred, and John Dall, Joan Chandler and Farley Granger.

Still 358-521

Mat 358-3A

(Advance)

Warner Bros. to Present ROPE at Strand Friday

What promises to be the most exciting picture of the year, Alfred Hitchcock's ROPE, a Transatlantic Pictures Production starring James Stewart, is announced as the next attraction at the Strand Theatre starting on Friday. ROPE, presented by Warner Bros., is Hitchcock's first Technicolor picture, and has stirred up much advance curiosity because of its precedent-breaking camera treatment.

Besides Stewart who tops the cast, there is also John Dall and Farley Granger as the 'thrill slayers', Sir Cedric Hardwicke, Constance Collier and Joan Chandler. ROPE has been transferred to the screen from the original Patrick Hamilton stage play which excited Broadway and London.

Commenting on the revolutionary treatment of ROPE, Hitchcock says "The audience must never be conscious of it." The film was shot a complete reel at a time, taking the actors and camera anywhere over the single set in nine minute

takes minus any cut whatsoever. The story has no time lapses, takes place between the setting of the sun and the hour of darkness.

Hitchcock explains that if the audience were aware that his camera was performing miracles, his end would be defeated. The special technique is merely a means to the end, he says.

"The result I'm after," the celebrated director of suspense continues, "is exciting the audience by making the picture flow smoother and faster. The camera, rolling without a single stop throughout the entire film, is merely an aid to the story which is brimful of suspense."

It is the consensus of opinion throughout the motion picture industry that his new treatment, apex of a long career in keeping audiences on the edge of their seats, will be copied by many, but conquered by few. The Strand management considers ROPE the most sensational film of the season.

(Advance)

Warners Present Heralded ROPE



JAMES STEWART

Still 358-538

Mat 358-1A

Alfred Hitchcock's ROPE, a Transatlantic Pictures Production, for Warner Bros. release, coming to the Strand Theatre next week, is hailed everywhere as one of the major Hollywood films of all times.

ROPE is a super-thriller, filmed in Technicolor, this being Hitchcock's first venture into the color field, and is so revolutionary in style and technique, that advance interest has been extraordinarily high. James Stewart is starred, with a group of rising stage stars in prominent supporting roles.

The lucky young players concerned are John Dall, Farley Granger, Joan Chandler, Douglas Dick and Dick Hogan. They have come to be known as Hitchcock's Younger Generation. Their average age is 22, far below the normal for the celebrated director who usually assigns stellar names to top roles.

Not only does Hitchcock believe he has a terrific quintet of camera — the film itself is such a milestone in movie making, with its revolutionary camera treatment, that these lads and this lassie cannot escape international attention.

Best known of the younger generation is John Dall, who plays a murderer under whose domination a crime is committed. John's first screen role was opposite Bette Davis in "The Corn Is Green".

Veteran performers Sir Cedric Hardwicke and Constance Collier are also prominent in the supporting cast of players.



JOHN DALL

Still 358-563

Mat 358-1D

Hitchcock Prefers Single Word Titles

Alfred Hitchcock chalks up the record for directing more films with one-word titles than anyone else in the business.

Warner Bros.' ROPE, a Transatlantic Pictures Production, in Technicolor, is the celebrated suspense maker's 11th film in America and England with a single digit tag.

In the U.S.A. Hitchcock has made "Rebecca" "Suspicious," "Saboteur," "Lifeboat," "Spellbound," and "Notorious" as his contribution to title monomania.

ROPE starring James Stewart opens at the Strand Theatre next Friday for a week.

The CAST

JAMES STEWART	as	<i>Rupert Cadell</i>
John Dall	as	<i>Brandon</i>
Farley Granger	as	<i>Philip</i>
Joan Chandler	as	<i>Janet</i>
Sir Cedric Hardwicke	as	<i>Mr. Kentley</i>
Constance Collier	as	<i>Mrs. Atwater</i>
Edith Evanson	as	<i>Mrs. Wilson</i>
Douglas Dick	as	<i>Kenneth</i>
Dick Hogan	as	<i>David Kentley</i>

Production

Directed by.....ALFRED HITCHCOCK

A Transatlantic Pictures Production. Color by Technicolor. A Warner Bros. Release. Adapted by Hume Cronyn from the Play by Patrick Hamilton. Screen Play, Arthur Laurents. Directors of Photography, Joseph Valentine, A.S.C., William V. Skall, A.S.C. Technicolor Color Director, Natalie Kalmus; Associate, Robert Brower. Art Director, Perry Ferguson. Film Editor, William H. Ziegler. Sound, Al Riggs. Makeup artist, Perc Westmore. Musical Director, Leo F. Forbstein. Miss Chandler's dress by Adrian. Radio Sequence by the Three Suns. Operators Camera Movement: Edward Fitzgerald, Paul G. Hill, Richard Emmons, Morris Rosen. Lighting Technician, Jim Potevin. Assistant Director, Lowell J Farrell. Production Manager, Fred Ahern. Set Decorators, Emile Kuri, Howard Bristol.

(Review)

James Stewart's Starring Role In Hitchcock's ROPE

Smashing suspense highlights Alfred Hitchcock's brilliant thriller, ROPE, a Transatlantic Pictures Production in Technicolor, released by Warner Bros., which premiered yesterday at the Strand Theatre.

The expert use of Technicolor and Hitchcock's wizardry at building a plot to explosive excitement have never before been better displayed than in ROPE. James Stewart's part of the professor who unravels the 'perfect crime' also stands out.

Hitchcock's revolutionary technique fits this drama well. All of the action is confined to a swank penthouse apartment where a murder is committed in full view. Suspense mounts as the action is centered around a chest where the body is hidden. There are no close-ups or other accepted Hollywood tricks in filming. Instead this startling drama proceeds a full reel at a time, with no breaks in the continuity.

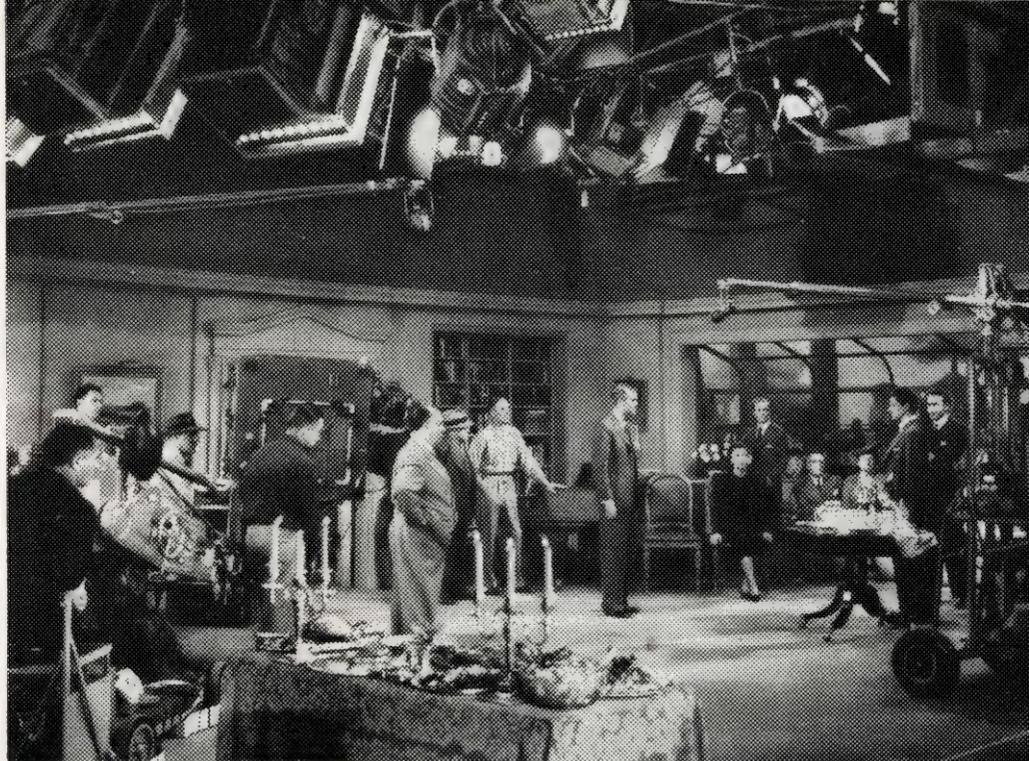
Any number of Hitchcock's touches embellish this unusual tale. The closing sequence is electric in its dramatic impact. A screaming police siren fills the screen, getting louder and louder, as it nears the scene of the crime. Technicolor also plays an important part in the drama. A panoramic horizon of blinking Broadway neons accent this closing sequence. This particular part is sheer artistry.

Next to Stewart are John Dall and Farley Granger, teamed as the 'thrill slayers'. Both are very difficult assignments demanding more than the usual Hollywood flair, due to the steady running-through of the plot. Joan Chandler plays the feminine lead expertly, while Sir Cedric Hardwicke and Constance Collier are also prominently cast. Edith Evanson invests her role of the domestic with sharp clarity. This ace cast under Hitchcock's slick direction and filming makes ROPE, something out of this world for thrills and excitement.

The STORY

Two rich young men, John Dall and Farley Granger, commit a "perfect crime" for the thrill which they think involved. They strangle their friend, hide his body in a chest, and await a group of friends and relatives of the murdered man, previously invited to a party in their swank penthouse apartment. James Stewart, university professor friend, is one of these, and he soon becomes suspicious of the friend's non-appearance. The party over after a suspenseful hour during which no one but the audience and the hosts know the real story, the latter think their macabre task successful until Stewart suddenly returns. He works out the crime and is nearly killed himself before he fires a shot into the air to attract attention. The three sit down to await police as neon lights alongside signify the doom of the killers by their flashing red . . . on and off.

Running Time: 80 minutes.



ROPE action. Scene above shows the celebrated director, Alfred Hitchcock, handling a sequence with James Stewart in ROPE, the much-discussed Technicolor drama, which Warner Bros. are releasing.

Still 358-Pub A37

Mat 358-3B

(Production Story)

Hitchcock's ROPE In Technicolor

Alfred Hitchcock, the celebrated master of suspense, waited till 1948 to make his first Technicolor film.

"I wouldn't make a Technicolor picture," he said, "just for the sake of using color. I waited 17 years to find a story of my type in which color actually plays a dramatic role."

Hitchcock's idea echoed the theory of top Technicolor genius Dr. Herbert T. Kalmus.

Dr. Kalmus said, "The story should be chosen and the scenario written with color in mind from the start, so that by its use effects are obtained, moods created, beauty and personalities emphasized, and the drama enhanced. Color should flow from sequence to sequence, supporting and giving impulse to the drama."

This is exactly what Hitchcock has done with his Transatlantic Pictures Production, ROPE, a Warner Bros. release, starring James Stewart opening Friday at the Strand Theatre. He is using color for the first time principally to denote the change in time of day, which is of vital dramatic importance in this story because the entire action takes place in the hour and a half between sunset and darkness. Seen from a skyscraper apartment, the heavily clouded New York skyline from 54th St. down changes subtly from the yellow glare of the late afternoon sun to soft gray and finally to dusk and darkness.



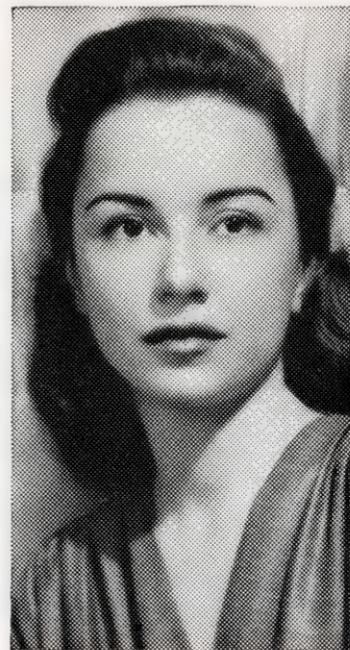
ALFRED HITCHCOCK
Still 358-Pub A209 Mat 358-1B

Director Finds Place In ROPE

Alfred Hitchcock finally found a spot for himself in ROPE, a Transatlantic Pictures Production in Technicolor, released by Warner Bros., which opens next Friday at the Strand Theatre.

For weeks the celebrated director, who has always appeared in his own films, was stumped trying to fit himself into the film, the entire action of which is in a skyscraper apartment with a New York skyline background, and the cast limited to eight players with no extras.

The famed Hitchcock physiognomy will appear in a neon sign on one of the buildings.



JOAN CHANDLER
Still 358-609 Mat 358-1E



JAMES STEWART appears in his first Technicolor film in Alfred Hitchcock's sensational thriller, ROPE, due Friday at the Strand. *Still 358-578 Mat 358-2E*



JOAN CHANDLER with JAMES STEWART in Alfred Hitchcock's ace suspense film, ROPE, opening next Friday at the Strand Theatre. *Still 358-538 Mat 358-2D*



JAMES STEWART with Farley Granger and John Dall, the 'thrill slayers' in Alfred Hitchcock's ROPE, Warner Bros. release, due soon. *Still 358-156 Mat 358-2B*

(Advance)

Much-Discussed ROPE Due Soon

Alfred Hitchcock's Technicolor production of James Stewart in ROPE, a Transatlantic Pictures Production, for Warner Bros. release, is coming soon to the Strand Theatre, the management announces.

ROPE is considered one of the most sensational films ever produced in Hollywood, employing a new revolutionary technique in its telling, and hitting a new high for excitement and thrills.

In addition to Stewart, who unravels the so-called 'perfect crime' are John Dall, Farley Granger, Sir Cedric Hardwicke, Constance Collier, Edith Evanson and Joan Chandler.

ROPE is the first film to be made under the banner of Transatlantic Pictures, the new Hitchcock-Sidney L. Bernstein Company, and was 34 days in production. This exciting film introduced a new method of film-making, devised by Hitchcock to tell a story without time lapses in which all cuts, dissolves, fade-outs, and other breaks in filming continuity have been eliminated. Each take represented a full reel of action, averaging a length of approximately nine minutes.

ROPE is Hitchcock's first venture into Technicolor. The particular time sequence of late afternoon into evening permits full use of color treatment here. The booking of this thrilling film climaxes the Strand's current season.

(Player Story)

John Dall Plays In Murder Film

John Dall practiced murdering the same man every night for five weeks, for his role in Alfred Hitchcock's sensational Technicolor suspense film, ROPE, a Transatlantic Pictures Production, for Warner Bros. release, due next Friday at the Strand Theatre. The intensity of his assignment, and the fact that Hitchcock was employing his revolutionary non-stop technique in filming, forced the actor to devote extra-long hours to building the part.

Dall, whose performance in ROPE is said to be among the top portrayals of the year, had varied stage background before coming to Hollywood. He appeared to popular acclaim in "Dear Ruth", then made "The Corn Is Green" opposite Bette Davis on the screen, and also "Another Part of the Forest".

He shares featured honors with Farley Granger in ROPE, which stars James Stewart. Sir Cedric Hardwicke, Constance Collier, Edith Evanson and Joan Chandler are also in the cast.

(Star Story)

James Stewart Unravels 'Thrill Murder' In ROPE

It's a new Jimmy Stewart, but he does not think so.

"What do you mean new Stewart?" he said, pinching himself. "Feels like the old Stewart to me. Same two legs, same two arms, same pan."

Someone had asked James how he felt playing a role that was such a departure, like his ex-Harvard professor in Alfred Hitchcock's ROPE, a Transatlantic Pictures Production in Technicolor for Warner Bros.

This picture happens to be a milestone in the film industry because Alfred Hitchcock, the celebrated master of suspense, used entirely new camera technique. He shot a complete reel at a time and there is no time lapse in the story. Reel time is real time and Jimmy solves a murder on the screen in the actual time it takes the audience to view the film.

It is the opinion of those who have seen advance previews that Stewart is just as new and brilliant as the Hitchcock technique.

In the first place, the director insisted that Stewart's graying hair be left gray. He gave the actor a slight limp and a suave, lofty, intellectual manner. But there is none of the callow bashful youth in Stewart's role. He has a sharp tongue and his humor is filled with cynicism. He had definitely gone from hick to slick.

In real life Jimmy comes from that solid Pennsylvania stock that does not consider every change as colossal as Hollywood does. Furthermore, he got his original training with the now famous University Players of Cape Cod. That was the group that also gave Henry Fonda and Margaret Sullivan and Broadway director Joshua Logan to the theatre. In those days they played everything from juveniles to old men and Stewart himself remembers doing six different characters in one show alone. That was after they deprived the local night club of Jimmy's accordion playing and decided to make an actor out of him.

(Star Story)

James Stewart's Army Savvy Helps

James Stewart employed his Army Air Forces technique to solve a knotty problem on Warner Bros. ROPE, a Transatlantic Pictures Production, coming soon to the Strand Theatre.

One of the dramatic high spots is the tri-colored light from a huge STORAGE sign which pulsates through the sky-scraper apartment — in Technicolor — just as Jimmy is discovering a strangled corpse.

The expert electrical minds were stumped on how to make the flashing neon flood the room for heightened effect. They knew they must hook up floods to synchronize with the neon flashes in order to wash the room intermittently with light. But to get the pulsations to jibe, that was the problem.

Stewart suggested to director Alfred Hitchcock and the electrical head a boom release switch that he used in heavy bombers during the war. It controlled electrically the split second intervals at which bombs were dropped over the target. A man was sent immediately to buy one from war surplus.

The bomb switch was then adjusted to synchronize the alternate flashing of the STORAGE sign with the shutters on the flood lights to get the desired effect. It worked perfectly. Filming went on. Also in ROPE are John Dall, Farley Granger, Sir Cedric Hardwicke, and Joan Chandler.

(Production Story)

'Wild Walls' New Feature of ROPE

A collapsible apartment is the latest Hollywood contribution to domestic architecture.

Art Director Perry Ferguson, under the guidance of inventive Alfred Hitchcock, designed for the daring Technicolor film, ROPE, a three room apartment that comes apart at a moment's notice and with the greatest of ease.

Key elements of the new innovation were wild walls on overhead tracks that could be pulled away from the set with a simple twist of the wrist. Then the camera slid through the apartment and back to follow the players in single takes that will be a full reel long in every instance.

The picture is a genuine milestone in movie making. No cuts for closeups, medium or long shots — merely a continuous dolly of the camera. It is Hitchcock's idea that long blocks of pre-rehearsed action give the actors a sustained emotional intensity impossible to achieve any other way.

Story of the murder and its solution is told with no time lapses between the setting of the sun and the hour of darkness.

ROPE starring James Stewart is a Transatlantic Pictures Production for Warner Bros. release, and opens next Friday at the Strand Theatre for a week. Also cast are John Dall, Farley Granger, Sir Cedric Hardwicke, Constance Collier and Joan Chandler.

(Director Story)

ROPE, Eagerly-Awaited Drama of Year, Booked

Though Alfred Hitchcock has made dozens of hits loaded with suspense, he has never made a Whodunit!

In his newest drama, ROPE, a Transatlantic Pictures Production in Technicolor, released by Warner Bros., which opens next Friday at the Strand Theatre, a man is strangled in the very opening shot. James Stewart is starred in this daring film. However, it is John Dall and Farley Granger, as a pair of 'thrill slayers' who commit the so-called 'perfect crime'. These two stuff the man's body into a chest, cover it with a damask cloth and silver service, then serve hors d'oeuvres and drinks from it at a party for the victim's father, aunt, sweetheart and mutual friends.

Everyone is gay and charming. The conversation is light and cheery. This is when Stewart begins to suspect foul play, and John Dall slips a gun into his pocket just in case things get too hot.

Thus the audience knows everything from the start, the players know nothing. This is the Hitchcock touch!

But, not stopping there, this master director of suspense films, employs Technicolor for the first time on one of his productions. He worked for months in advance with color experts to capture the correct

shadings he wanted to accompany this unusual tale. Everything takes place in a swank penthouse apartment, and the plot covers two hours' time, from sunset to early evening. It is toward the closing sequence that Hitchcock's color flair becomes apparent.

Suspense mounts steadily as the party progresses, with the sinister chest dominating the screen. Then as the excitement gains pitch, blinking Broadway neons light up the sky and vivid color streaks follow the emotional pitch to startling effect.

Everything is shot a reel at a time. No closeups, breaks in continuity or other usual Hollywood tricks are in evidence. The entire production, including rehearsals, timing and shooting was kept within five weeks. This stop-watch program enabled Hitchcock to finish the \$2,000,000 film in the shortest shooting time possible. Also with the least number of expensive retakes ever required for a multi-million dollar effort.

ROPE created a tremendous stir in Hollywood during production because of this revolutionary technique, and now that the film is finished and ready for public viewing the thriller bids fair to setting a milestone in the cinema world. Nothing like it has ever been seen before on the silver screen.

(Player Story)

Two Rising Stars Featured in ROPE

Two rising young actors get the prize chance of a lifetime in Alfred Hitchcock's sensational Technicolor film, ROPE, a Transatlantic Pictures Production, for Warner Bros. release, coming soon to the Strand Theatre. They are John Dall and Farley Granger, who enact the roles of the 'thrill slayers' in the picture, adapted from the celebrated stage play of the same name.

In more than one way, ROPE, which stars James Stewart, promises to be the major film event of the year. In the first place, the revolutionary camera technique used by the master of suspense called for acting gymnastics on the part of the young players. The camera never stopped rolling during the shooting of a reel. Since it glided through sliding walls in the three-room apartment the boys had to jump from one spot to another to change positions behind a fast-moving camera boom.

However, the lucky partners in crime considered their roles more difficult than the technique. They play young criminals who strangle to death a young companion for sheer excitement. They put the body in a chest from which they serve a buffet supper to the victim's father, fiancée and assorted friends.

Hitchcock said, "I chose Granger for his sensitivity and Dall for his sense of brilliant ruthlessness."

Joan Chandler, from the Broadway stage, Sir Cedric Hardwicke and Constance Collier also play supporting roles.

(Production Story)

Special Trailer Filmed for ROPE

For the first time in Hollywood history a trailer tells a story of its own, separate from the picture without any excerpts from next week's film.

Alfred Hitchcock did this for his sensational murder tale, ROPE, a Transatlantic Pictures Production in Technicolor, released through Warner Bros. and due soon at the Strand Theatre.

In the trailer one sees the victim, who is strangled in the first 30 seconds of ROPE, meet his girl friend in Central Park, ask her to marry him and then make plans to go to a cocktail party, where he meets his death.

Then the voice of James Stewart, star of ROPE, breaks in and says, "And that is the last time she ever saw him." Jimmy then comes on the screen and says quietly, "And it's the last time you'll ever see him too."

Hitchcock was in London at the time work was started on this special trailer, and he flew back for the chore, then returned pronto to England. Joan Chandler, the feminine lead in ROPE, is also seen in the trailer featurette.

(Player Story)

Sensational ROPE Is in Technicolor

Alfred Hitchcock's sensational ROPE, a Transatlantic Pictures Production, for Warner Bros. release, is James Stewart's first picture in Technicolor. This super-thriller, which comes next week to the Strand Theatre, is also Hitchcock's first venture into the color field.

Jimmy Stewart's role is a departure from his usual characterization. He discards the shy, bashful serio-comic young fellow to become a suave sophisticate, a university professor whose bizarre theories about murder lead him to the solution of the crime and convince him that intellect is not everything.

John Dall plays an arrogant young man under whose domination Farley Granger strangles young Dick Hogan to death. Except for Dall, the others are unknowns whom Hitchcock, who usually fills his casts with stellar names, believe will go places.

Sir Cedric Hardwicke and Constance Collier play the father of the victim and the victim's aunt. Edith Evanson portrays the role of the boys' garrulous housekeeper.

(Player Story)

Farley Granger Wins Prize Role

Farley Granger, who plays an important role in Alfred Hitchcock's supreme thriller, ROPE, a Transatlantic Pictures Production in Technicolor, released by Warner Bros., wonders how far does an actor have to go in living his part?

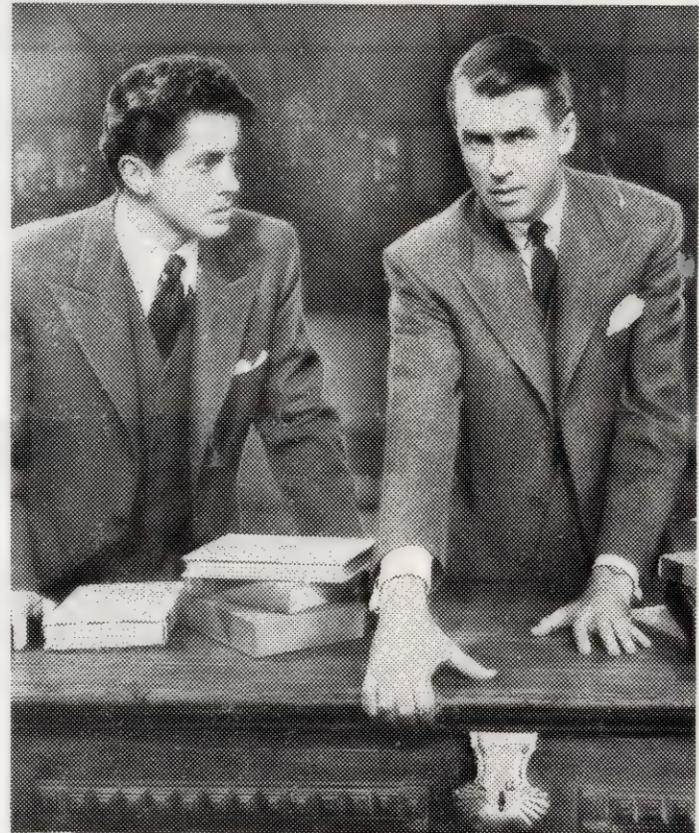
This well-balanced young actor, plays a thrill-killer who goes berserk in ROPE. In spite of weeks of rehearsing and study at home, Farley decided on some unique tricks himself just before shooting started. With such an emotional assignment he had to invest the part with more than just the usual 'upset' manner.

Right before each important scene was begun, he would simply stare for a long time into space under the hot Technicolor lights so his eyes would get blurry. Then he would proceed to enact the scene like a trouper. He considers his role in ROPE, the prize chance of a lifetime. It's a winner.

Granger shares acting honors with James Stewart and John Dall in this new picture.



JOAN CHANDLER, fresh from the Broadway stage, in Alfred Hitchcock's ROPE, a Transatlantic Picture presented by Warner Bros., due here soon.
Still 358-608 Mat 358-2G



HERALDED FILM. James Stewart about to solve the 'perfect crime' committed by Farley Granger and John Dall in Alfred Hitchcock's ROPE.
Still 358-148 Mat 358-2F



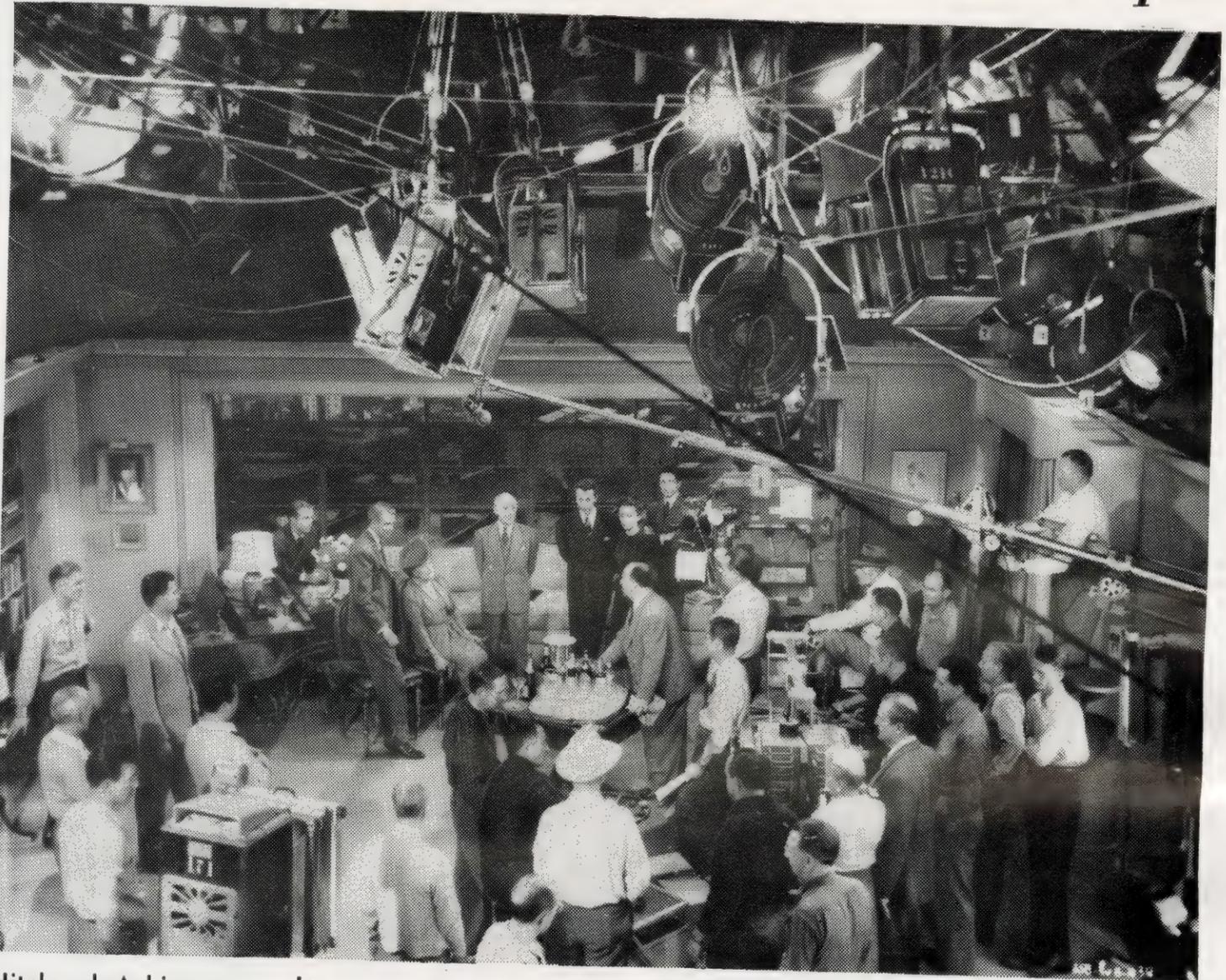
MURDER FOR THRILL. James Stewart with Farley Granger and John Dall in Alfred Hitchcock's ROPE, due Friday at the Strand.
Still 358-523 Mat 358-2A

FEATURE IDEAS FOR EACH

Useful too for Heralds, School Distribution, Lobby Blowups

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Months of Planning and Precision Rehearsal Responsible for ROPE's New Film Technique



ON
THIS
PAGE:

4-Col.
Sunday
Feature
Mat

Hitchcock Achieves Continuous Action by Perfect Integration

A great battle may be only two or three days in the fighting, but the logistics and planning consume many months. What might be called "Operation Rope," in Hollywood, has a point of similarity with the battle. It was months in preparation, but it only took thirteen days to shoot.

Alfred Hitchcock's "Rope," produced for Warner Bros. by Transatlantic Pictures Corp. at the Warner Bros. Studios in Burbank, Cal., created a tremendous stir in the film colony during production. It used an entirely new production technique.

Stop-watch Timing

As a result of months of intensive pre-production planning and painstaking rehearsals, until every member of the company from the assistant electrician to the star, James Stewart, had achieved stop-watch timing and blue-print precision, Hitchcock was able to complete the \$2,000,000 production in the shortest shooting time and with the least number of expensive retakes ever required for a multi-million dollar effort.

"Rope" is Hitchcock's first film in Technicolor, which makes the

Intensive Preparation was the keynote for months as work went forward on Transatlantic Pictures' \$2,000,000 super-suspense thriller, "Rope," which Alfred Hitchcock directed for Warner Bros. release. In this candid shot taken on the set of the Technicolor film, Hitchcock, master of suspense (leaning on table, center), discusses the action with cast and crew, months before a camera started rolling. Cameramen, electricians, sound men, technicians attended daily rehearsals with members of cast for a long time before actual shooting began, assuring perfect co-ordination.

production achievement even more notable.

The shooting schedule was only one of the wonders of "Rope." Another, of virtually equal importance, was that absolutely no cutting was required for the picture. When the camera stopped turning on the final day of shooting, all that had to be done was to assemble the reels of film and cement them together. Not one foot of film could be cut out because the action of the picture is continuous. There are no dissolves, no abrupt cuts from a closeup of one person to another. Except for the addition of a very, very brief musical score to accompany the opening titles, there was absolutely no further work on the picture after the thirteenth day of shooting.

But before the shooting began, more than a year of planning and preparation had preceded it. The casting—James Stewart, John Dall, Farley Granger, Edith Evanson, Douglas Dick, Joan

Chandler, Sir Cedric Hardwicke, William Hogan and Constance Collier—was the least of the pre-production problems.

The screenplay by Arthur Laurents, based on Hume Cronyn's adaptation of Patrick Hamilton's stage-play, was designed to accommodate Hitchcock's new technique of continuous action within the three-room New York apartment which is the setting for the picture.

The walls of the "Rope" apartment were "wild," to use a technical motion picture term. That means they were hung on overhead tracks and mounted on rollers so that they could be pulled aside noiselessly from room to room.

After the camera's movements were plotted, the studio crew had to rehearse the movement of "wild" furniture as well as "wild" walls, so that when the camera crossed a room, nothing would be in its way, but everything would appear to be in

Large Portion of Film's \$2,000,000 Cost Went To Pre-production Work

place as long as it was being photographed.

In addition to devising a new camera dolly, the Warner technicians had to set up a new system of sound pick-ups, since it would be almost impossible for an individual microphone to follow the camera around the room. Another production engineering problem was that of planning all the individual lighting setups needed as the camera shifted position, and of insuring a smooth shift from one set of lights to another. An electrician sitting at a "light organ" used 47 different switches to control the illumination.

Weeks of Rehearsals

Finally, when all these advance preparations were completed, Hitchcock brought his cast on to the set and went into weeks of painstaking rehearsals—rehearsals just as much for the cameraman and the sound man and the electrician as for the actors. The film editor, who normally does not take over until all the pictures have been shot, did just the reverse on "Rope." He sat in with Hitchcock before a single foot of film was exposed, helping to plan so that the close-ups and the long shots would all occur in proper sequence.

OF YOUR SUNDAY EDITORS!

Newspaper Contest, Lobby Display, Throwaway

ORDER MAT NO. 358-402X

Identify These Great Moments of Screen Suspense

Chronicle-Strand Contest Fans Great Interest

**New Fun-to-Do Contest, Inspired
By Alfred Hitchcock's ROPE,
Tests Your S.Q.* Try It Now!**

**Suspense Quotient*

**By the Contest Editor
(Follow with Story)**



JAMES STEWART and John Dall create an unforgettable moment of suspense in the above scene from Alfred Hitchcock's ROPE, forthcoming Transatlantic Pictures Production released by Warner Bros.

**ON
THIS
PAGE:**

**Two
Contests**

**Two
News-
Radio
Ideas**



1. Great moment of suspense from the film in which Bette Davis, a wealthy patient afflicted with a fatal illness, falls in love with her doctor, George Brent. **2.** Great moment of suspense from the film in which Joan Crawford is Ann Blyth's self-sacrificing mother. **3.** Great moment of suspense from the film in which Errol Flynn portrays a colorful hero of Merrie Old Eng-

lande. **4.** Great moment of suspense from the film in which Humphrey Bogart, Claude Rains, Paul Henreid and Ingrid Bergman dabble in romance and intrigue in an exotic African port. **5.** Great moment of suspense from the film in which Gary Cooper portrays a famous American real-life hero of World War I. Single-handed, he captures an entire enemy company.

Name Address

The scenes above are taken from these motion pictures:

1) 2) 3)

4) 5)

Attach list of Alfred Hitchcock picture titles here. In case of tie, longest list wins!

UNUSUAL PHOTO SNAPSHOTS CONTEST

ROPE's sensational photo technique keys "Most Unusual Shots" Contest for local shutter-bugs. Cooperating photo supply shop and photo editor on leading newspaper run announcements and display photos. In the absence of newspaper cooperation, set up in lobby. Ballot box invites patrons to pick winners.

NEWSPAPER, RADIO ANGLES

Set up newspaper interview with local mystery writer on book-vs. film-style suspense (emphasis on ROPE). Alternate idea: radio forum headed by police official, psychiatrist or social worker or local crime reporter, discusses psychological aspects of crime (pegged to ROPE's "thrill" motive murder).

FOR WOMAN'S PAGE EDITORS

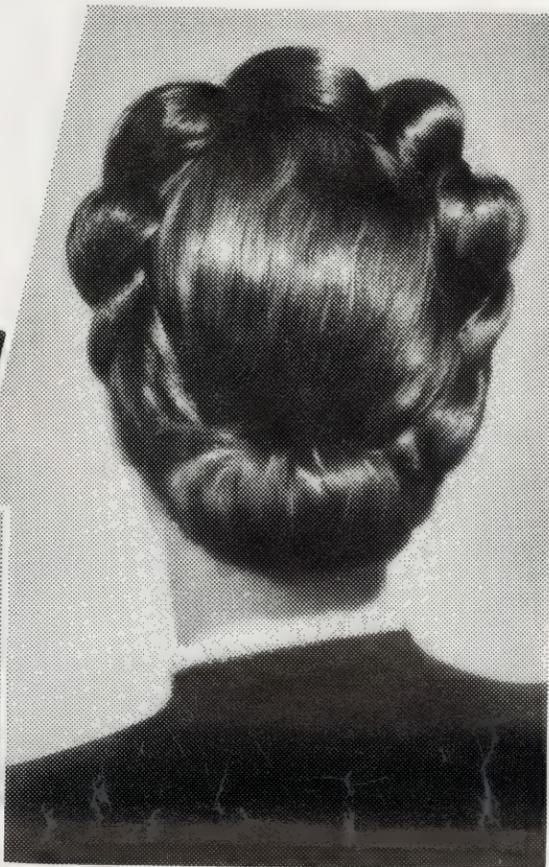
Film-Inspired: The ROPE Coiffure



Front view: Hair is softly waved, combed high from forehead.



Joan Chandler, pert screen newcomer, displays Hollywood's newest hairdo, inspired by Alfred Hitchcock's ROPE, a Transatlantic Pictures Production released by Warner Bros. The accompanying photographs effectively illustrate how to arrange the attractive ROPE coiffure.



Back view: Thick, two-stem switch is twisted into rope effect, twined around crown. Actress' own back hair finishes off roll of rope.

Profile: Hair is pulled back, then caught securely at nape of neck.

Mat No. 358-301-X

Mats include art and type. Order by number from National Screen.

HOLLYWOOD
Dress Parade
by GEORGIA COOPER



UNUSUAL button trim and fine tailoring distinguish the two-piece suit of soft gray wool worn by Joan Chandler, currently appearing in Alfred Hitchcock's ROPE, the Transatlantic Pictures Production released by Warner Bros. Note the modified "new look" of multigored skirt; the gently flared peplum of brief jacket.

Mat No. 358-101-X

**ON
THIS
PAGE:**

**Fashion
Mats**

**Stills
for
Store
Windows**



Watches
358-X4



Costume Jewelry
Chandler-23

WINDOW STILLS

Available as set of 8 or individually by number.

**Order Window
Stills No. 358**



Gloves
358-597



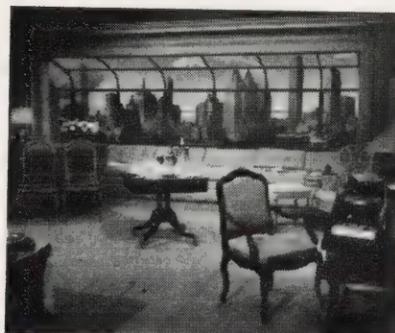
Men's Wear
358-574



Millinery
358-501



Ski Togs
358-516



Furniture
358-Pub. A42



Gowns
358-601

Novel Teaser Postcard Stunt!

The idea: The eight-word key ad line breaks up into four separate combinations shown here — art illustrated is available as mat in two sizes! See below!

You print key combinations in quantities desired, controlling total number of possible winners by limiting quantity of any one card. For example, cards for three of the combinations are printed in groups of one thousand each but only twenty-five of the fourth combination are printed, assuring no more than twenty-five winners at most!

Distribution Suggestion: Tie in with department store to give one away with each dollar-and-over purchase.

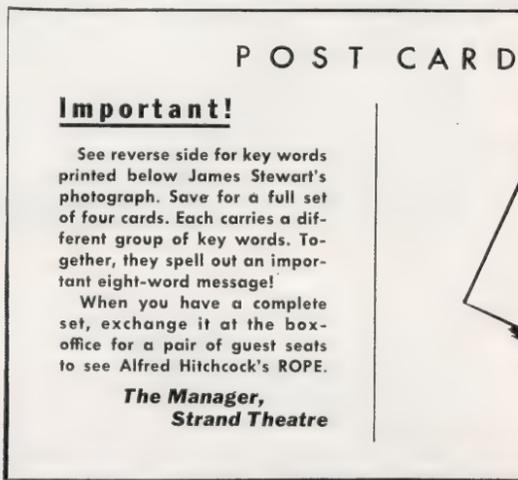
Art only available in mat form. For postcard use, as illustrated, order Mat. No. 358-202-X from National Screen Service Exchange.



NOTE!

This key photo of Jimmy Stewart is additionally available from National Screen as follows:

1) 2-Col. newspaper mat. Order Mat. No. 358-201-X; 2) as an 8x10 still—it's included in your branch set as Still No. 358-620.



ON
THIS
PAGE:

Teaser

5-Col.
Photo
Mat

Hitchcock
Ideas

Acme
Photo

'Hitchcock Hits' Contest

Use list of Hitchcock's hits (below) as basis of newspaper or lobby contest in one of these ways:

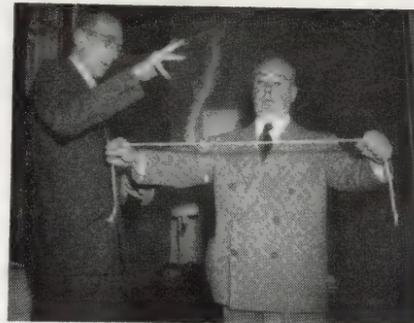
- 1) Contestants match film title with corresponding scene from picture.
- 2) Contestants pick out Hitchcock hits from assorted list of titles or stills.
- 3) Contestants submit sentence or paragraph using all fifteen Hitchcock hit titles.
- 4) Contestants pick out Hitchcock hit titles spotted throughout ads in Classified pages.

List:

The 39 Steps	Suspicion	Secret Agent
Rebecca	Saboteur	Jamaica Inn
The Lady Vanishes	Lifeboat	Foreign Correspondent
The Paradine Case	Notorious	Mr. and Mrs. Smith
Shadow of a Doubt	Spellbound	ROPE

On the Wires Coast to Coast!

Acme Newspictures sends this photo to more than fifty papers! See your photo editor about it. If he doesn't get Acme, send for still (with story).



Order Still No. 358-X-11 from National Screen.

SPECIAL ART STRIP FOR MOVIE PAGE:

Art and copy available on one mat. Order Mat No. 358-501-X from National Screen Service Exchange.

MOVIE-OF-THE-MONTH: STEWART in HITCHCOCK'S ROPE

A WARNER BROS. RELEASE
A TRANSATLANTIC PICTURES PROD'N.
COLOR BY TECHNICOLOR



AFTER MURDERING their friend for a "thrill," John Dall and Farley Granger reflect on their "perfect crime," just before guests arrive for a party in their penthouse.



COCKTAILS and refreshments are served directly from the chest which hides the victim's body. The party is a marked success until guest James Stewart suddenly becomes suspicious of his hosts' actions.



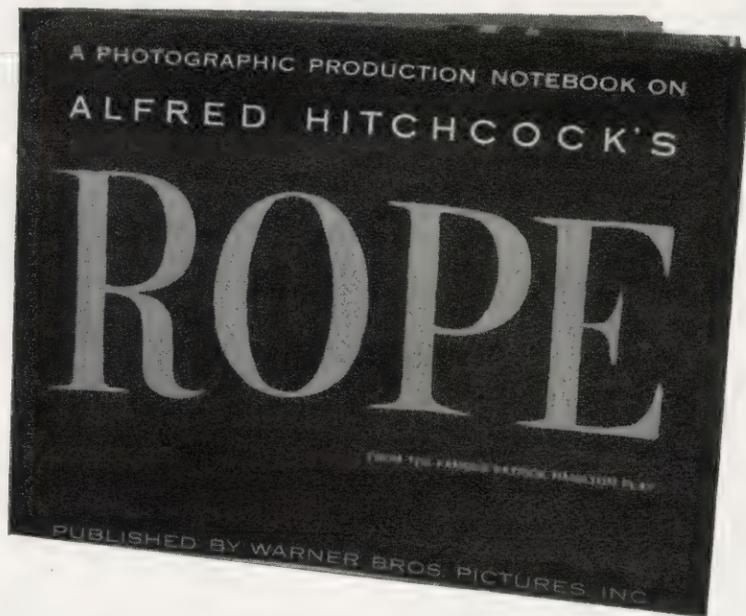
THE GUESTS leave, Stewart returns and confronts Granger about the missing youth who has failed to appear. There is gunfire when the fateful rope is uncovered. The exciting story here approaches its climax.



THE YOUTHS shaken by the revelation of the tell-tale evidence of the rope in an otherwise perfect crime, Stewart now is able to discover the missing guest. Until now only you knew where the body was.

Big Brochure Distribution!

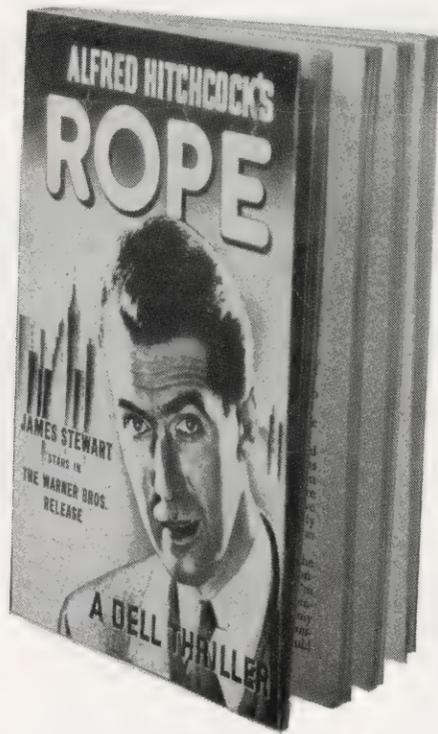
Warner Bros. Booklet Goes To Thousands Of Colleges, Libraries, Community Groups and Photo Clubs Everywhere!



Designed as a "photographic production notebook", colorful 16-page brochure (actual size 10³/₄" x 8¹/₄") contains articles written by experts on a variety of subjects including movie narrative technique, backgrounds, lighting, still and color photography.

NOTE! A few copies are still available at 10c apiece. Write to Warner Bros. Campaign Plan Editor, 321 West 44th St., New York 18, N. Y.

ON THIS PAGE:
Radio
Book Tie-up
W B Booklet
Street Stunts



Dell's 250,000 Book Edition!

Here's Dell's jacket for paper-covered edition of ROPE novelization. Big first edition (quarter of a million copies), nationally distributed to all book outlets including newsstands, drugstores and variety stores, gets impressive publisher-promotion. Follow through with window displays, truck banners, newsstand snipes.

Free Radio Records

- 1) 5-minute interviews with director Alfred Hitchcock and star Jimmy Stewart (on two separate records).
- 2) 1-minute spots and 15-second station breaks; all allow for live tie-ins (these on one disc!).

Order direct from Warner Bros. Campaign Plan Editor, 321 West 44th Street, New York 18, N. Y. Specify individual recordings you require.

BALLY IDEAS

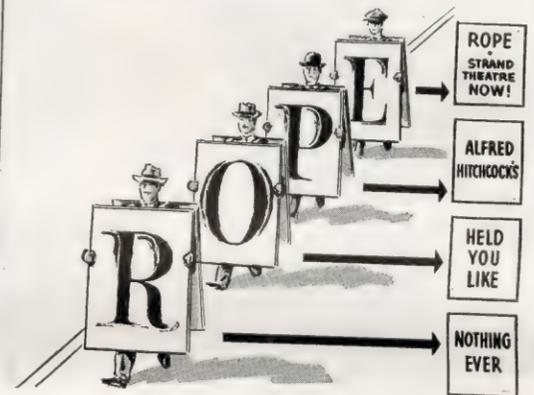
1. SNIPE CAMPAIGN



2. 'CURRENT' GAG for out front! One of your staff is "tied" securely into chair placed out front. Placard alongside reads:

"Nothing Ever Held Me Like Alfred Hitchcock's ROPE"

3. SANDWICH QUARTET



4. MAN-IN-THE-STREET query. Emcee awards pass prizes to sidewalk Websters who, on the spot, name three or more words containing the letters ROPE in that sequence. *Examples: proper, Europe, heliotrope, propeller, misanthrope, hemitrope, propel, improper, propensity, property, grope.*

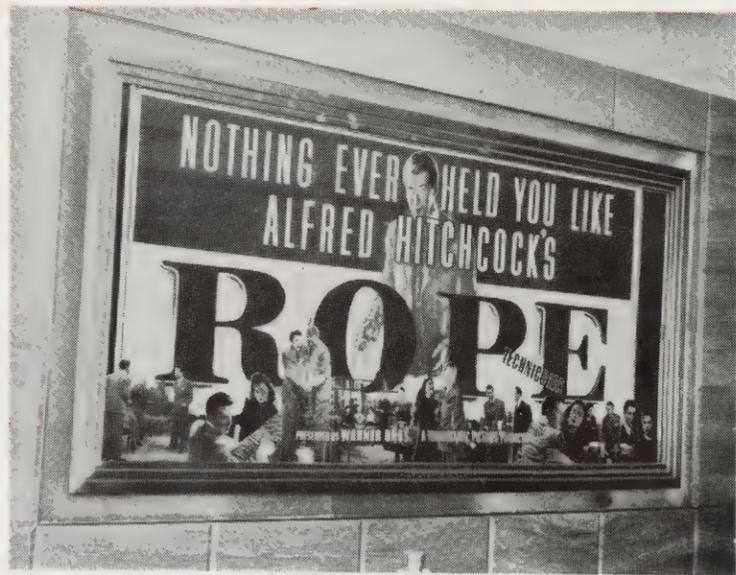
5. WINDOW QUIZ



Use spotlight on box containing coil of rope. Display copy reads:

Can you guess the length of this ROPE?
Bring your answer inside.
Watch this window for important announcement about ROPE

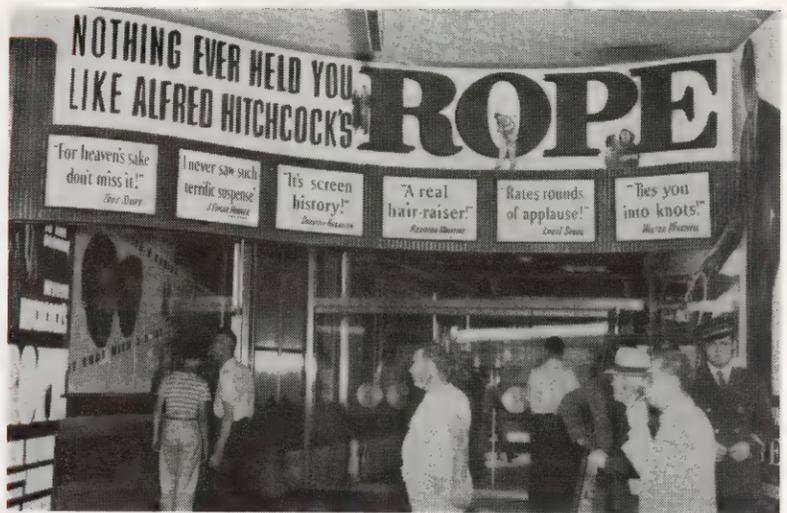
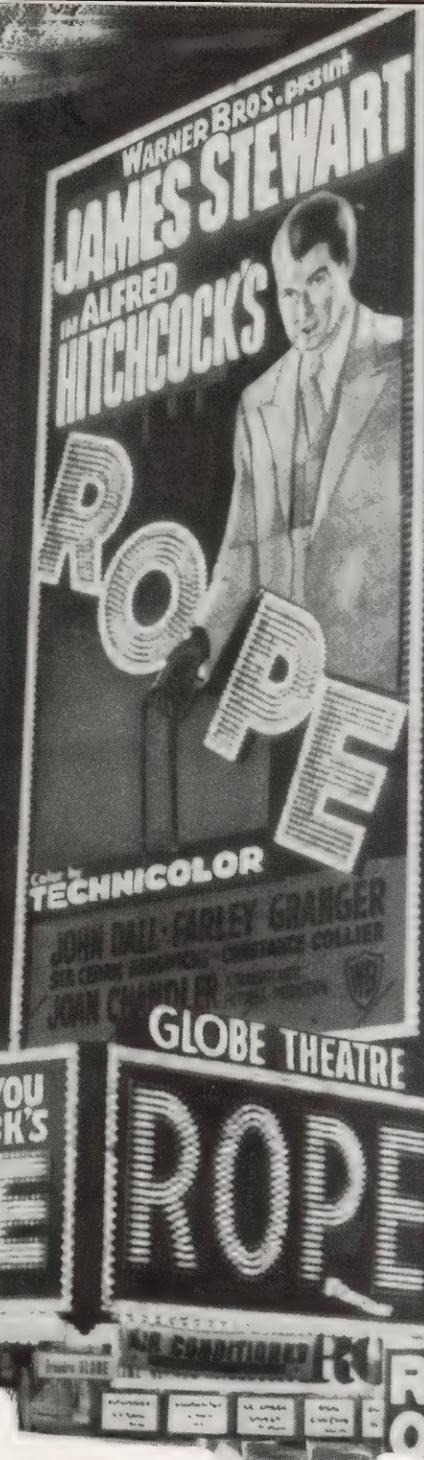
IN THE LOBBY AND OUT FRONT WITH THE OPENING ENGAGEMENT!



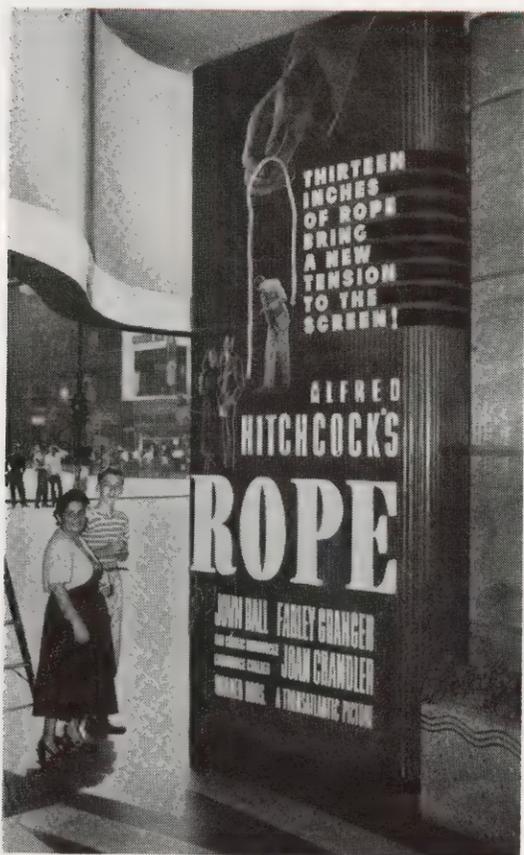
LOBBY WINDOW FRAME CASES carry displays which can easily be taken from the ads and posters. All figures are cut out and mounted in relief.

**FIVE
ADAPTABLE
IDEAS
FOR
YOU!**

FOR YOUR OWN MARQUEE — large-as-possible title letters, cut out and covered with transparencies.



OVERHEAD DIRECT FRONT has short review quotes in shadow boxes which light up alternately toward the boxoffice at right.



FRONT DISPLAY, 12 feet high, is particularly graphic with white cut-out type mounted against black (Prest-Glass) background. Heightening effect is real rope extending downward from the hand!

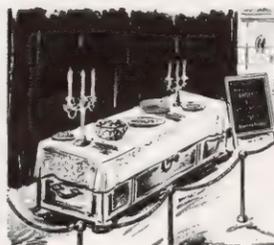
ADVANCE LOBBY STUNTS



WHITE OR RED ON BLACK teaser cards (see right) using ad copy are spotted around the lobby two weeks in advance. Baby spots light the displays.



CHEST from local furniture store, set with elaborate buffet (and copy card) looks like one in the picture.

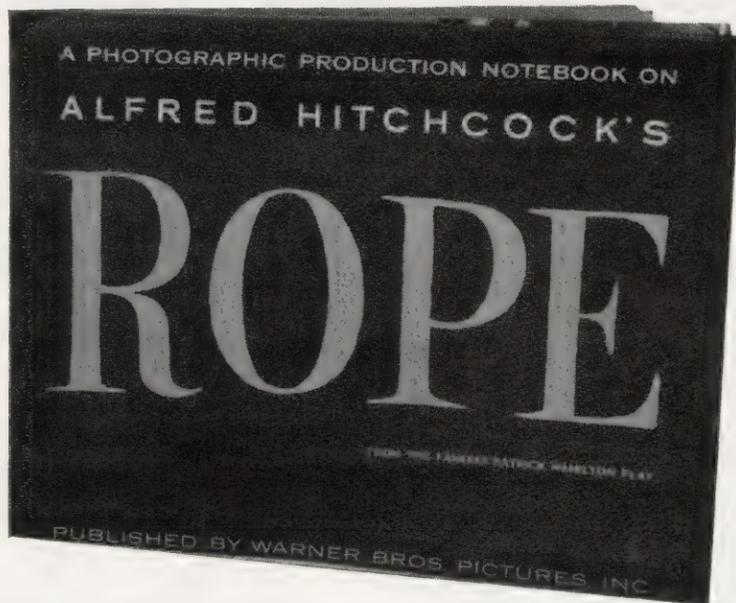


SHADOW BOX with drawing curtain (use clothes line). Inside, branch stills are displayed.

REGULAR LOBBY ACCESSORIES — TURN HERE →

Big Brochure Distribution!

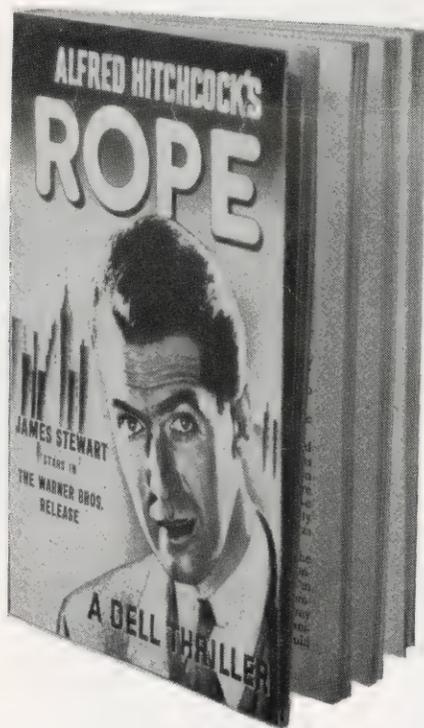
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To Thousands
Of Colleges,
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Everywhere!



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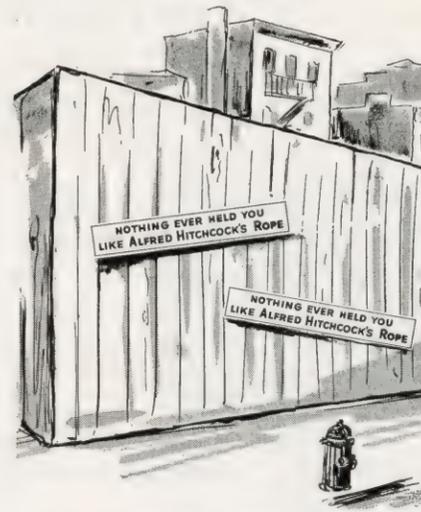
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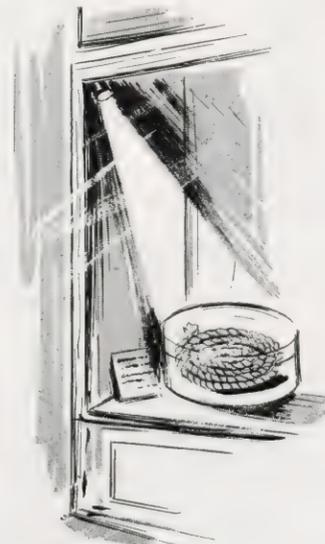
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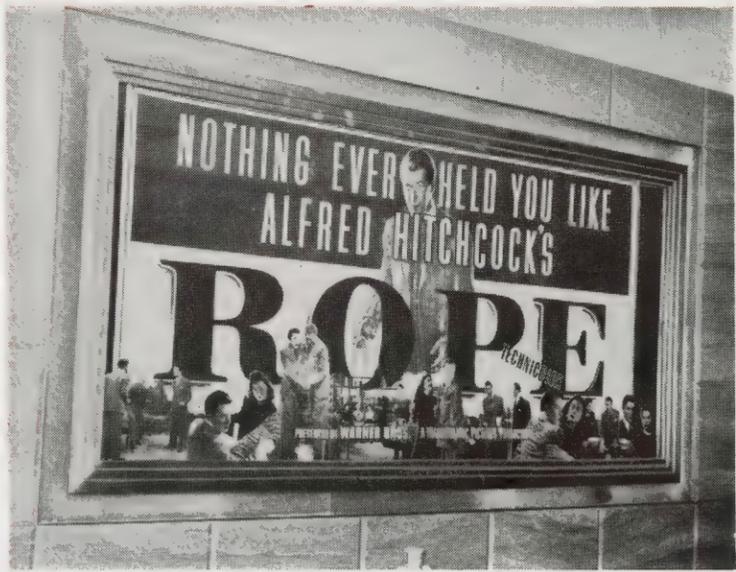


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Bring your answer inside.

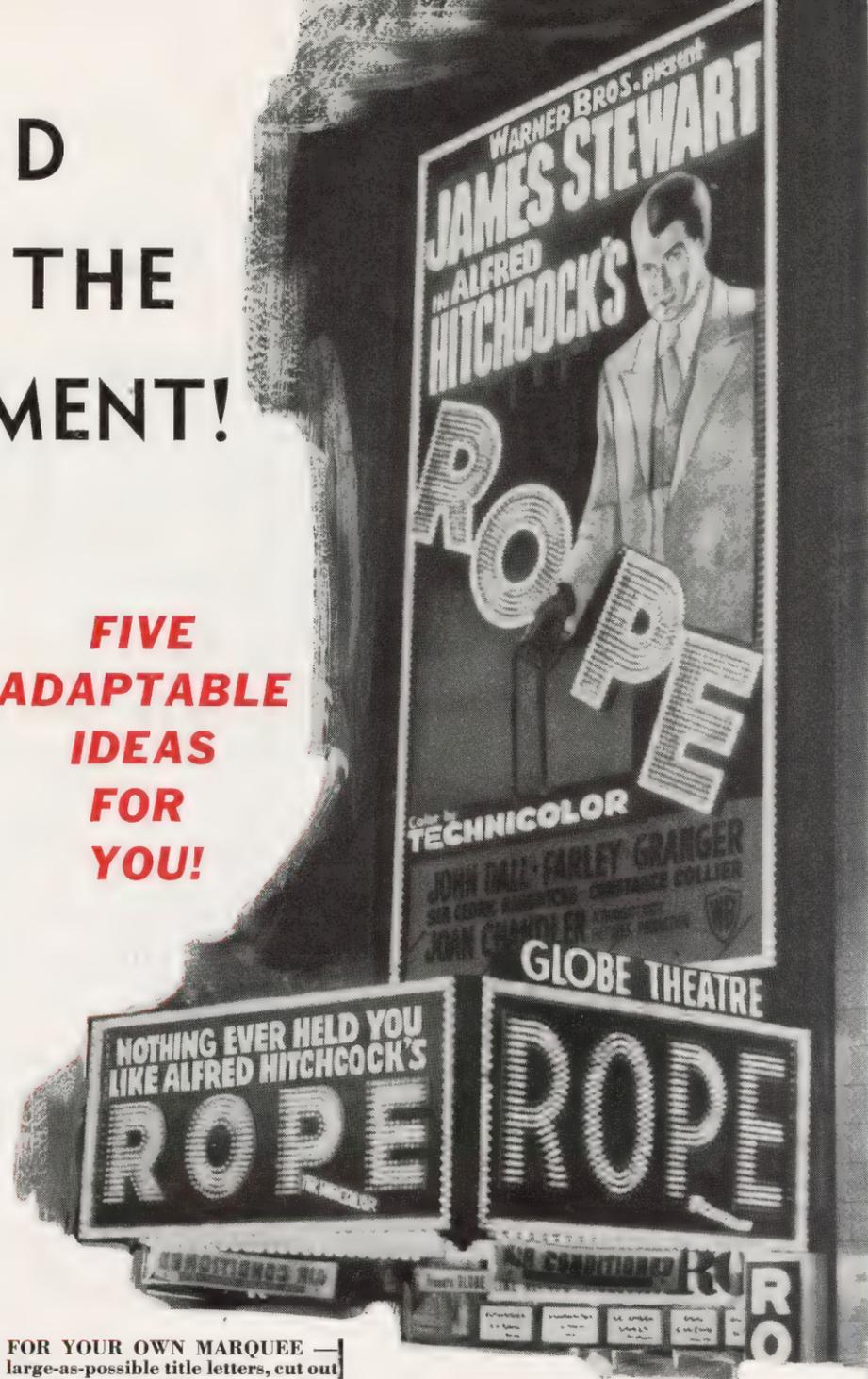
Watch this window for important announcement about
ROPE

IN THE LOBBY AND OUT FRONT WITH THE OPENING ENGAGEMENT!



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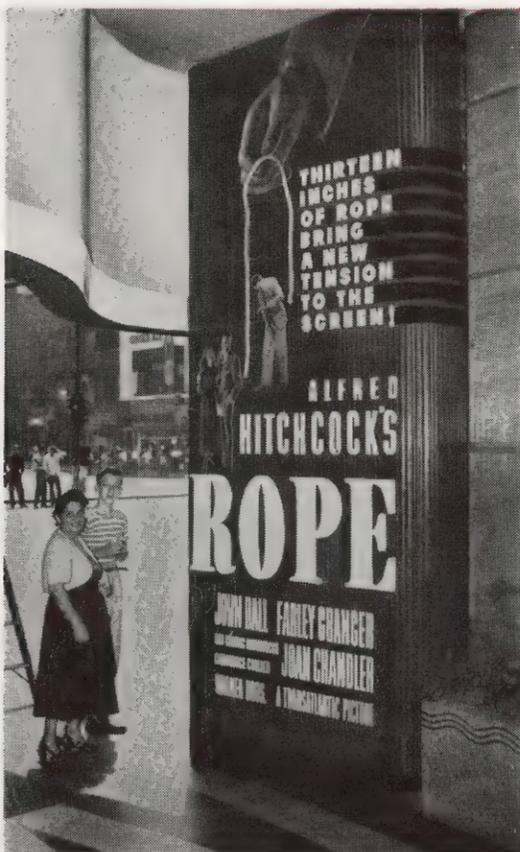
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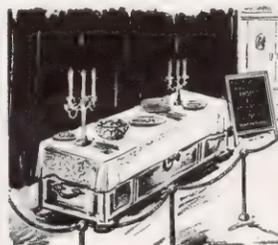
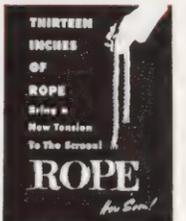
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SHADOW BOX with drawstring curtain (use clothes line). Inside, branch stills are displayed.

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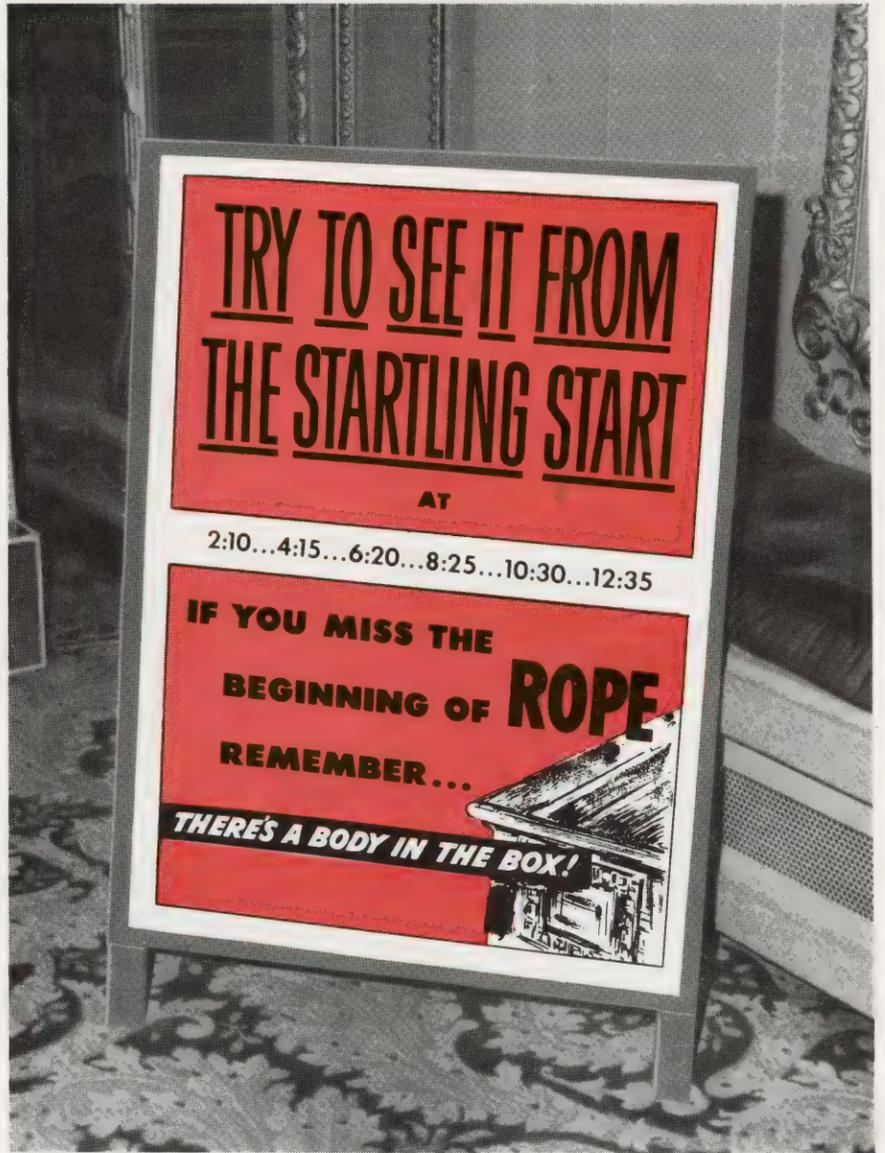
EXPLOITATION SPECIAL!

This 40 x 60 —
In Two Colors

Space in Center Left Blank
For Your Own Feature Schedule

AVAILABLE AT ALL
NATIONAL SCREEN
SERVICE
EXCHANGES

Special Price \$150



Don't Miss
The Special Pictorial
HERALD!



Size 7" x 14½";

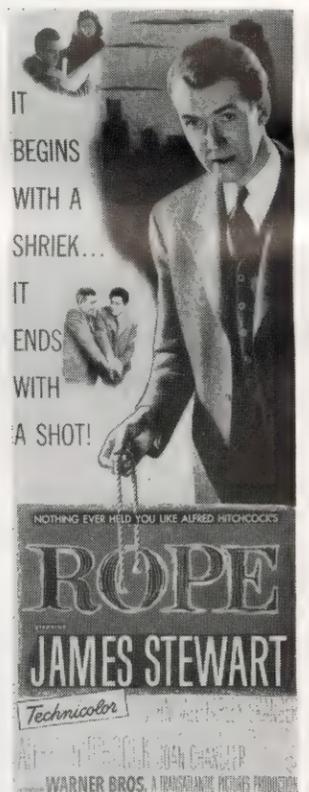
In Two Colors;
Reverse Side Free
for Theatre
Imprint

Order from
National
Screen Service
Exchanges



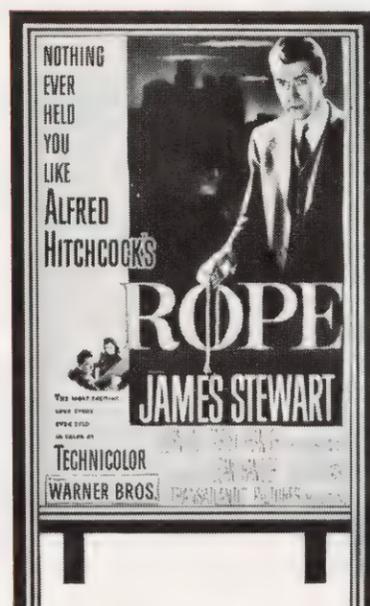
Colored 22 x 28

Also Available:
Colored 11 x 14's
Set of Eight

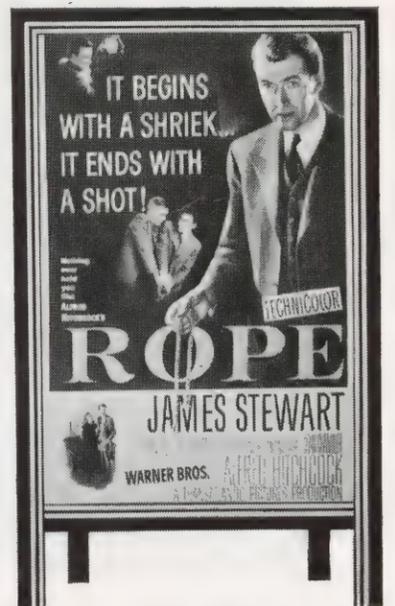


INSERT
CARD

REGULAR 40 x 60's



Style A

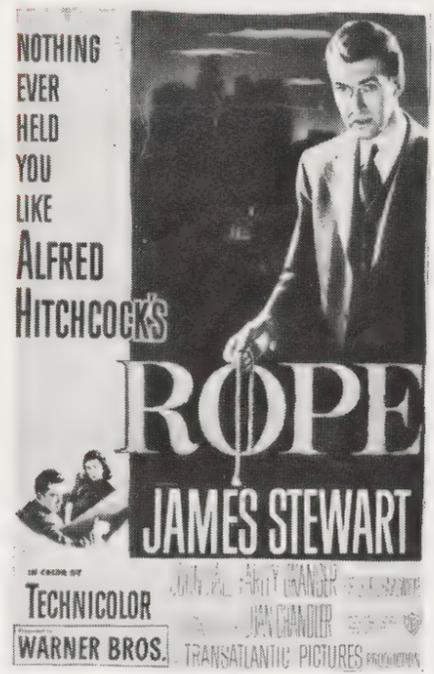


Style B

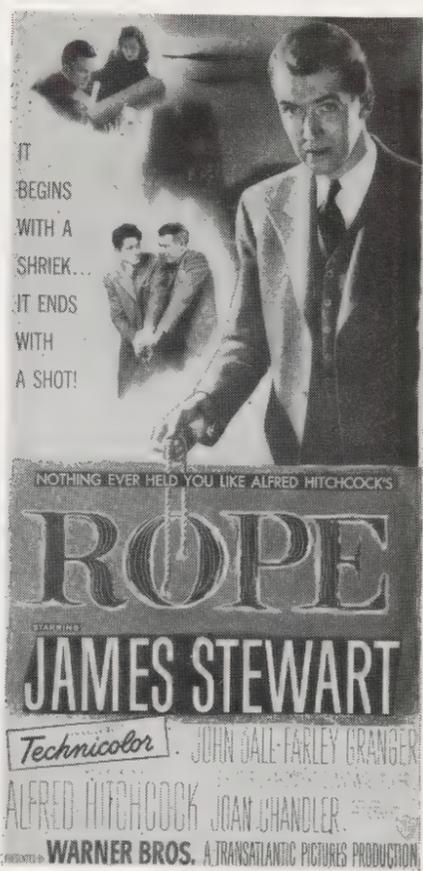
This is YOUR SIX-SHEET



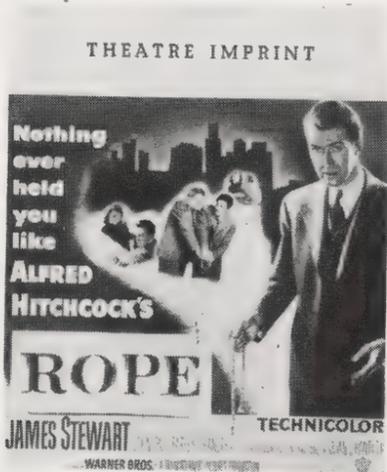
This is YOUR ONE-SHEET



This is YOUR THREE-SHEET



This is YOUR WINDOW CARD



SLIDE



THE 24-SHEET — Designed so you can shout it from the rooftops!

*Lithographed in a special new
seven-color process to achieve
maximum brilliance and display!*

NOW

PLAYING

GLOBE

THEATRE

NOTHING EVER HELD YOU LIKE ALFRED HITCHCOCK'S

ROUBLE

in color by **TECHNICOLOR** presented by **WARNER BROS.**



STARRING
JAMES STEWART

JOHN DALL FARLEY GRANGER

SIR CEDRIC HARDWICKE CONSTANCE COLLIER

JOAN CHANDLER

A TRANSATLANTIC PICTURES PRODUCTION



WARNER

BROS.

PLAN

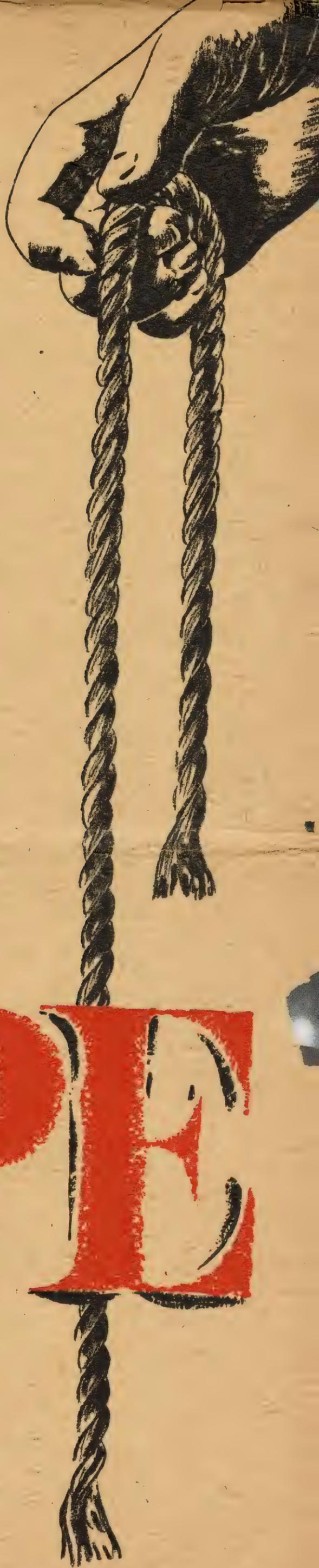
FOR

YOUR

PRESENTATION

OF

ROPE



The big thing for you to say is:

**NOTHING
EVER HELD
YOU LIKE
ALFRED
HITCHCOCK'S**

ROPE

The big thing for you to show is

The
Official
Billing



25% .

..... WARNER BROS.

5% .

..... PRESENTS

70% .

JAMES STEWART

IN

70% .

ALFRED HITCHCOCK'S

100% .

ROPE

(No Quotes)

15% .

..... COLOR BY

30% .

..... TECHNICOLOR

WITH

35% .

JOHN DALL · FARLEY GRANGER

25% .

SIR CEDRIC HARDWICKE · CONSTANCE COLLIER

AND

35% .

JOAN CHANDLER

DIRECTED BY

50% .

ALFRED HITCHCOCK

3% .

..... Screenplay by Arthur Laurents

2% .

..... From the play by Patrick Hamilton

2% .

..... Director of Photography Joseph Valentine, A.S.C.

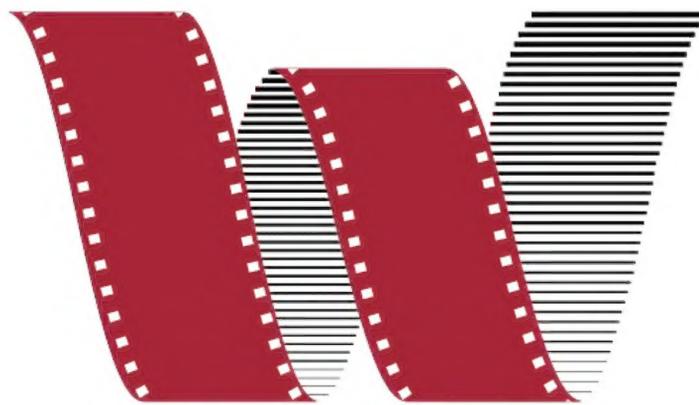
25% .

..... A TRANSATLANTIC Pictures Production

**NOW
it's
up
to
YOU!**

The country's been told and the country's been sold as it rarely has before. They're set for **ROPE** ...so set up your budget for your big payoff on one of the biggest of all national campaigns from **WARNER BROS.**

**Scanned from the United Artists collection at the
Wisconsin Center for Film and Theater Research,
with support from Matthew and Natalie Bernstein.**



Wisconsin Center
for Film and Theater Research

<http://wcftr.commarts.wisc.edu>

MEDIA

HISTORY

DIGITAL LIBRARY



www.mediahistoryproject.org